

The MODERN LANGUAGE FORUM

Organ of the Modern Language Association
of Southern California

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All other business correspondence should be addressed to D. M. Newby, 3551 University Avenue, Los Angeles, California.

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STEFAN GEORGE

(1868-1933)

Des Herzens Woge schäumte nicht
so schön empor und würde Geist,
wenn nicht der alte stumme Fels,
das Schicksal ihr entgegenstände.
Hölderlin, *Hyperion*.

GERMANY has lost her greatest lyric poet since Goethe: Stefan George died a few weeks ago in Ascona, Switzerland.

With the little money given him by his German publisher, Georg Bondi of Berlin, he had fled southward to find relief from his illness and he carried his defiant silence into death rather than be elected the official poet laureate of the new German Third Reich. No other great German poet ever made the Horatian "Odi profanum vulgus et arceo" a dominant attitude of his life as did Stefan George.

His early writings, after he had studied for a while at the University of Munich, were characterized by an annihilating intrinsic criticism of his German contemporaries who had suddenly become prosperous as a result of the French indemnity payments after the war of 1870-71. The Germans dedicated themselves with all their native efficiency to make money and to forget as quickly as possible their glorious achievements in the field of philosophy and the arts. And so young George turned to Paris, the Paris of the Symbolistes: Viélé-Griffin, Villiers de l'Isle Adam, Moréas, Henri de Régnier, Mallarmé and Verlaine. At Mallarmé's house in the Rue de Rome he met the followers of the Parnassiens. In 1893 he says of Mallarmé's sonnets: "Jeden wahren Künstler hat einmal die Sehnsucht befallen, in einer Sprache sich auszudrücken, deren die unheilige Menge sich nie bedienen würde, oder seine Worte so zu stellen, dass nur der Eingeweihte ihre hehre Bestimmung erkenne. Klangvolle Dunkelheiten sind bei Pindar, Dante und bei dem klaren Goethe."

After his stay in Paris George travelled extensively in England, Denmark, Holland, Belgium, Switzerland, Spain, and Italy. He mastered the European languages to such an extent that he has

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given us perfect translations, and in many cases the most beautiful ones we have, of the poetry of Dante, d'Annunzio, Shakespeare, the Preraffaelites, Verlaine, Rimbaud, Mallarmé, Régnier. He also translated the Danish poet, Jens Peter Jacobsen, whose *Niels Lyhne* was the most beloved book of that day; the Dutch poets, Kloos and Verwey; the Belgian Verhaeren; and the Polish poems of Wacław Rolicz-Lieder.

In 1899 George founded *Die Blätter für die Kunst*, which were distributed only among invited subscribers, and belong to the much-sought-after desiderata nowadays. Hugo von Hofmannsthal; the Belgian Paul Gérardy; Leopold Andrian, the author of the *Garden of Wisdom* (*Garten der Erkenntnis*); Ludwig Klages, today one of the most outstanding philosophers of Germany; Max Dauthendey; Oscar A. H. Schmitz; Ernst Hardt; Karl Vollmöller; and last but not least, Karl Wolfskehl, were among the first to join the new movement. Wolfskehl was the son of a Jewish banker in Darmstadt, and for years he was the man who by his generosity gave with never-ending devotion to the unknown George the leisure for poetic self-development. His service to the outstanding genius of the last generation can not be overestimated.

Since 1900 George and his friend Wolfskehl edited three representative anthologies of German prose and poetry. The first selection was prose from Jean Paul. The second was Goethe's poetry, and the third, *The Century of Goethe*, a selection from Klopstock to Conrad Ferdinand Meyer. It is very significant that in this book Schiller and Heine take their rank behind Hölderlin, Brentano, Platen and Hebbel.

It is impossible in a few pages to do justice to George's life-work. Nor can we trace his artistic personality to its very beginnings, and through all its affiliations with the different epochs of European civilization. Just a few remarks about some essential traits may give us a conception of his greatness.

Like the French Parnassiens and Symbolistes, George wrote only lyrics. Only one volume out of the sixteen which compose his complete works contains prose writing. A philosopher once remarked that nowadays a mere lyricist, who incessantly says "I" and chants up and down the chromatic scale of passions and privations, would be almost impossible as an artist. For George and his followers, the poet's ego is not an individual one, but a cosmic one which contains all knowledge *a priori*, which does not rise and fall, but dwells in the center of our universe.

Outstanding among the author's qualities is his inborn sense for form—*la forma latina*. George was born of Catholic parents, near Rüdesheim on the Rhine, where his father was a wine merchant (Montaigne's philosophy was so sweet and mellow because his father gave him the vineyards of Château d'Yquem). George fought from the very beginning the trashy contemporary naturalists and pseudo-romantic sugar-water lyricists. In his poem *Lämmer in Der Teppich des Lebens und die Lieder von Traum und Tod*, George ridicules the very popular authors of the 60's and 70's, Redwitz, Scheffel et hoc genus omne. The sacredness of the German language, the importance of every word used with a feeling of reverence, was an ideal he clung to through all his works. So solemnly esoteric this tendency made him seem in his first books that he was immediately labeled an aesthete. Actually there was never anything shallow about this devotion to the beautiful. His sense of proportion, the beauty of his composition, his choice of words, show the mark of the genius. These qualities enabled him to reach new heights of linguistic fancy and impressiveness emanating from a suffering and heroic heart. To the tragic heroism of Friedrich Nietzsche he dedicated the wonderful poem *Nietzsche in Der Siebente Ring*, and in *Der Stern des Bundes* the following poem:

Einer (i.e., Nietzsche) stand auf der scharf wie Blitz und Stahl
 Die Klüfte aufriss und die Lager schied
 Ein Drüben schuf durch Umkehr eures Hier ...
 Der euren Wahnsinn so lang in euch schrie
 Mit solcher Wucht dass ihm die Kehle barst.
 Und Ihr? ob dumpf ob klug ob falsch ob echt
 Vernahmt und saht als wäre nichts geschehn ...
 Ihr handelt weiter sprecht und lacht und heckt.
 Der Warner ging ... dem Rad das niederrollt
 Zur Leere greift kein Arm mehr in die Speiche.

This gives us in a few lines not only a perfect characterisation of Nietzsche, but at the same time a prophetic realisation of the approaching catastrophe which then, at the beginning of 1914, seemed quite improbable to the educated European. Little wonder, then, that the German war volunteers of the Youth Movement took two books along in their knapsacks: Nietzsche's *Zarathustra* and George's *Der Stern des Bundes*. The years preceding the publication of *Der Stern des Bundes* were filled with the premonitions of an approaching inevitable fate. European society was doomed to decline if in the eleventh hour they did not cleanse their spirits and create a new society and a new type of man, the ideal

of which was already formulated by the best minds, and eagerly accepted by the youth.

The central figure of the *Stern des Bundes* is Maximin—the incarnation and symbol of the god-like new man who like a shining star and hero embodies the ideal of the future. The poet tells us himself, when asked about his innermost mission:

Der mehr denn Fürst sich sondernd herrischen Blickes traf
Die Brüder und ihr Werk verwies zum Kot—
Wer bist Du, Fremder? "Ich bin nur demütiger Sklav
Des, der da kommen wird im Morgenrot."

We know this veneration of an incarnate ideal from the devotion of Schiller's Don Carlos to Marquis Posa, of Goethe's Ferdinand to Egmont, of Jean Paul's Emmanuel for Victor, of Roquairol for Albano, or of Shakespeare for his friend in his sonnets; and all these on the same level as Dante's love for Beatrice. "The beautiful life sends me to thee as a messenger," says George in *Vorspiel*, and in his *Tage und Taten* he tells us: "Our rhythm yearns to the ideal (*Urbild*) which finds often in the seven human forms several traits and sometimes approximately the very embodiment of the ideal itself; a different explanation is not possible either for Dante's beloved or for Shakespeare's friend. The search for the *real* Beatrice or the *real* W. H. is nothing but the playfulness of the commentators."

In his preface to the *Memorial for Maximin* George gives us his version of his *Erlebnis* with Maximin, and since this leads us into the creative center of George's whole poetry, I quote the most significant lines:

We were making towards a degenerate and frigid Humanity . . . when the arrival of one unique human being filled us with the light of new prophecies. When we met Maximin for the first time in our city, he was still a boy and what we needed was one who . . . would show us things as the Gods behold them . . . The whole working of our thought and activity underwent a transformation once this really God-like being walked among us . . . He made this overture to the Eternal: only show thyself in the best of thy visible creation . . . commit unto me this great man, this Master . . . let me for once advance up to thy heights and then by thine eagle quickly be rapt away . . . That was Maximin's proudest day when we had wandered long in conferences with the Master through the sleepy lanes and the poet said: my dear Maximin, whatever reward you thought I deserved is richly given to me. With one sentence you have released me from a gnawing secret, the mastery of which I have never found in book or speech of man . . . ever shall I remain a part of you and you of me . . . Maximin in rapture seized the arm of the Master and answered . . . as far as my eye can reach I see only radiance: my whole being overflows with anticipation of felicity . . . After this day of rapture a

fever seized him and he died. We were prostrated with the dumb despair of the bereaved disciples . . . then his living voice came to us and taught us that with the highest nobility by necessity goes an early death. So stands he ever in our memory as we last saw him crowned with the glory of the feast: no likeness his of lonely and suffering resignation but of smiling flowering beauty.

This one quotation may be looked upon as expressing the essence of George's work: his contempt for the world of his day with its painful shortcomings in every line of human endeavour, his love of nature, and the deification of the ideal human being: the poet is the very embodiment of Adrian in *The Garden of Wisdom* who lives, in harmony with the cosmos, the fullest life of the "Cosmogonic Eros," to use Klages' expression.

We have to think of the august ancestry of the letters of Winckelmann, of the poems and diaries of Graf von Platen, of Shakespeare's veneration of the young Southampton, of Meleagros and the *Paidon Eros*, of the superhuman pagan Michelangelo and his verses to Tommaso Cavalieri—but they are almost all on a lower plane. The real plane of the Maximin poems is the *amor intellectualis Dei* of Benedictus Spinoza! In the introduction to his translation of Shakespeare's *Sonnets* George gives us the clue to his meaning, and from the very center of his heart and of all human greatness he sings:

Sterne steigen dort
 Stimmen an den Sang
 Sterne sinken dort
 Mit dem Wechselsang
 Dass Du schön bist
 Regt den Weltenlauf
 Wenn Du mein bist
 Zwing ich ihren Lauf
 Dass Du schön bist
 Bannt mich bis zum Tod
 Dass Du Herr bist
 Führt in Not und Tod
 "Dass ich schön bin
 Also deucht es mir
 Dass ich Dein bin
 Also schwör ich Dir."

With verses like these poetry comes back to its origin, being something divine like what the ancient Greeks, Hindus, Jews, and Arabs thought it to be; and as in the case of Homer, Hesiod, and Orpheus, the poets become the givers of a new law of conduct as well. As Rodin says of the Gothic cathedrals, the poets were the real creators who guided the craftsmen and were the real builders

of the cathedrals—as Dante and Saint Francis of Assisi were the real makers of the spirit of the Renaissance. "A poet is the creator of the people around him; he gives them their conception of the world and moulds their souls to guide them . . . Poetry is the mother tongue of Humanity," says the German Herder, and the real stuff of any great poet is Humanity no matter of what creed, or color, or race. And thus Friedrich Gundolf, professor of German literature at the University of Heidelberg, who preceded his master two years ago in an untimely death, defined George's position: "There are however for him who was born into a degenerate society only three ways out, once he has caught the vision of human greatness; he may end in compromise and resignation like Goethe; in madness like Hölderlin; or in a creation of his own world modelled after his inner vision, as in the case of George. And out of his dream he goes forth into life. George, who from his very childhood, while he nourished his dream in the stillness of the gardens and copses, had known himself as king and conqueror of the world, now saw his dream come true in the flesh. And he who pours out his love into no invisible deity nor into human kind, nor into nature, who exclusively bestows it upon the individual man—such a person is filled with the burning passion and beauty of the human heart, with an anthropocentric conception of the universe almost incomprehensible in an epoch which has renounced the most fundamental human, vital forces. Enraptured in the contemplation of human beauty Lynkeus-Goethe was once driven to confess:

'Vor der herrlichen Gestalt
Selbst die Sonne matt und kalt
Vor dem Reichtum des Gesichts
Alles leer und Alles nichts.'

Human beauty appears here as that force which penetrates into the very heart of the earth:

'Wo solch ein Auge glüht
Gedeiht der trockne Stamm.
Die starre Erde pocht
Neu durch ein heilig Herz.' "

Gundolf's veneration of his Master surpasses any Eckermann's in beauty and depth.

The historical span of George's poetry covers two thousand years of European history: the Greeks and the Pagan Eros, Heliogabalus the Roman Emperor, Dante, the Middle Ages and the Christian Caritas, the medieval culture of the Knight Temp-

lars, and the comradeship of the warriors. And sometimes his poems seem like the precious paintings of Fra Angelico and Botticelli. The German Rhine with its sagas from Basel through Strassburg to Cologne, the Madonnas of Stefan Lochner and Matthias Grünewald, Aachen, Hildesheim, Quedlinburg, Bozen and Bamberg, Jena and Weimar, the most august witnesses of a great past all have their place in this review of the highest contributions of the Europeans to human civilization. George's deep-rooted conservatism explains his one shortcoming, if it is one: that in his world there exists no question of economics, which is now the field of thought which most engages the world's attention. George gives us the image of the new man, but how to create him in our present crisis—the question of social justice—he never revealed. And I think this is a typical German trait—to live in a world of one's own and ignore the most urgent needs of the hour—to look away from life instead of facing facts and mastering them.

But the communion of souls which George created in his circle is more intense and exemplary than any other German poet ever established.

The works of science coming from the circle of the *Blätter für die Kunst* comprise such works as: Ernst Bertram, *Nietzsche*; Friedrich Gundolf, *Caesar*; George, *Goethe*; *Shakespeare und der deutsche Geist*; *Shakespeare, sein Wesen und Werk*; Ernst Kantorowicz, *Kaiser Friedrich der Zweite*; Max Kommerell, *Der Dichter als Führer in der deutschen Klassik: Klopstock, Herder, Goethe, Schiller, Jean Paul, Hölderlin*; Kurt Hildebrandt, *Nietzches und Wagners Kampf gegen das 19. Jahrhundert*; Wilhelm Stein, *Raffael*; Berthold Vallentin, *Napoleon*; Friedrich Wolters, *Herrschaft und Dienst* and, by the same author, the most important and comprehensive book on the George-School: *Stefan George und die Blätter für die Kunst: Deutsche Geistesgeschichte seit 1890*. This work gives us the first documentary history of George and his circle, based upon personal recollections, letters and documents only with great difficulty accessible. Gundolf in his book on George gave a strictly personal account, while Wolters gives us a presentation of all the followers, many of whom were very little known outside the *inner sanctum* of the circle. We highly recommend this *Geistesgeschichte* to every student of the last 40 years of German and European civilization.

In this circle of friends George ruled as the supreme Master and from this holy center he formulated the idea of "the New Reich":

. . . . so sichtet schon sein Aug
 Die lichtere Zukunft, Ihm wuchs schon heran
 Ein jung Geschlecht das wieder Mensch und Ding
 Mit echten Maassen misst . . .

That is the New Reich, which is an eternal task, rather than a reality in these days of tribulation: "Wo sich Schranken auf den Thronen brüsten mit Wechslermienen und unedlem Klirren." George knows: the new salvation will come only out of a new love.

While Schiller under the influence of Kant and the ideals of the period of Enlightenment chose reason and will as the central forces, for George it is love which embodies the divine values. Unbroken youth is bringing about the new future: "Die Jugend ruft die Götter auf," and this gospel of the beautiful life as formulated by the passion incarnate in the beloved is the crowning vision of George's optimism:

Du schlank und rein wie eine Flamme
 Du wie der Morgen zart und licht
 Du blühend Reis vom edlen Stamme
 Du wie ein Quell geheim und schlicht . . .
 Du bist mein Wunsch und mein Gedanke
 Ich atme Dich mit jeder Luft
 Ich schlürfe Dich mit jedem Tranke
 Ich küsse Dich mit jedem Duft . . .

One day I was walking along in the beautiful Englischer Garten in Munich, the capital of Bavaria, to which George dedicated these unforgettable four lines:

Mauern wo Geister noch zu wandern wagen,
 Boden vom Doppelgift noch nicht verseucht:
 Du Stadt von Volk und Tugend! Heimat deucht
 Uns erst wo Unsrer Frauen Türme ragen.

The only German city in pre-war days whose name I could not pronounce without being seized by a deep homesickness! I saw a little boy playing with a ball; he threw it into a plot of high grass, of course, neatly enclosed by an iron fence. The boy wept bitterly, but to my great surprise I saw Stefan George, the Prince of Aesthetes, step over the rail, get the ball and with a gesture, filled with his inimitable gracefulness, present the ball to the little boy, whose face suddenly shone with gladness and deepest respect for the kindly stranger. Youth, the ever-renewed opportunity of mankind, had recognized at a glance the greatest poet-soul of our age!

ROLF HOFFMANN

University of California at Los Angeles

DESIDERATA IN OUR HISTORIES OF THE SPANISH LANGUAGE AND LITERATURE

AN innocent contribution to the history of romance philology was set down more than two hundred years ago by Thomas Madox, and may be of interest to those who do not readily have access to his monumental work.¹ In his Prefatory Epistle to a Noble Lord, Madox allows us to glimpse his difficulties in properly interpreting words which derive "from the ancient Latin," that is, words taken "from the succeeding *Lingua Romana*"; we follow him as he looks in vain through the archives for help and, finally, we hear his sad confession: "I can not give specimens of the ancient *Lingua Romana* of Italy and Spain. If any fragments thereof do remain in Libraries, it were to be wished the Antiquaries of those Countries would favor the Publick with copies of them. The most ancient Spanish Composition (written in the Middle Ages) that I have seen is that which I have subjoined. It is a piece of *Spanish Latin* with some mixture, as I guess, of Moorish. It imports a devise or bequest made by *Don Pedro Royz* Knight to the Monastery of San Pedro de Arlanza." Madox then transcribes the interesting document which can be read also in Fray Prudencio de Sandoval: *Historias de Idacio Obispo, que escrivio poco antes que España se perdiese, etc.*, (Zaragoza, 1634, p. 342).² Madox also speaks of "some *Hispanisms* in the Letter or Writ of *Don Alfonso*, an ancient King of Castile" and of "two or three original Letters missive, written in *Spanish* by Princes of Spain to King *Edward I* of England after the Conquest. I wish I had some ancienter pieces of *Spanish*, but these are the oldest that I find."

Since the days of Madox progress has been made by our "Antiquaries"; numerous specimens of Old Spanish are now available, and the study of the language can be undertaken with more profitable results than in his time. We still have no lexicon of Old

¹ *The History and Antiquities of the Exchequer of the Kings of England*, London, 1711, p. xi.

² Sandoval's transcription is dated by him as of the 11th century and reads: *Mea diuisa & meos atondos, id est, mea sella Morzerzel cum suo freno & mea espata & mea cinta & meas espulas & mea Atareca (sic) cum sua hasta & alias meas espatas labratas & meas loricas & meos Elmos & alias espatas que non sunt labratas & meas atareças & meos cavallos & meos mulos & meos vestitos & alias meas espolas & alio freno argenteo quantum potueritis inuenire; —all of which Madox does not attempt to translate literally.*

Spanish, because, no doubt, we do not yet possess an adequate dictionary of the Spanish language based on comprehensive historical principles; but in this field no extensive progress can be made without a far reaching organization of Spanish scholarship based on the cooperation of specialists of every nationality. Nor is there any synthetic work on Spanish syntax from the earliest available documents forward. Thus many individual developments, expressions peculiar to Spanish speech, remain untraced and unexplained. We shall have occasion for profound gratification when Professor Keniston's work on Spanish syntax appears. Finally, in this field of the language, we still urgently need an Historical Spanish Grammar of sufficient scope to cover at least nine centuries, if it is to merit that title. The presentation of significant details is still to be found only in unrelated books and scattered articles. It is gratuitous to add that systematic efforts to publish the linguistic and historical treasures of archives on which the labors of all investigators repose should be made before these treasures disappear forever.

Historians of Spain's political career continue to clamour for more basic information to be found as yet only in manuscripts which repose unpublished in the scattered libraries of Europe. An adequate bibliography of the Middle Ages alone will require years of labor before it can be made available. Going back still farther, manuals of the history of classical scholarship continue to omit Spain entirely for lack of preliminary studies, and leave the impression that Spain's contribution is not worth consideration. Here a portion of the blame rests upon historians of Spanish literature who have continued persistently to adhere to the same general scheme or pattern of presentation and content long ago initiated. Such modifications as have been admitted are due chiefly to newly discovered facts which concern biographical and bibliographical details, the sources of imaginary works, plots and the like. But these novel facts have not prompted sufficient change in the treatment of the entire canvas of national thought, whereas a new interpretation of Spanish ideas is needed, one based on the knowledge and experience acquired up to the present, in short, on the greater horizon of today.

A few somewhat disparate suggestions regarding desiderata of detail occur to me before I proceed to more general suggestions regarding the necessary recreation of our histories where they deal with the ideas of the Spanish people. I do this with no desire of belittling the achievements of recent decades, but with the fullest

appreciation of the labors of independent scholars and with the consciousness of my own inadequate knowledge. In the course of my reading I frequently find occasion to deplore a lack of synthetic works. Thus we have no comprehensive history of lyric poetry of the Peninsula, beginning with the earliest poetic expressions. Such a history should include Spain and Portugal whose poets are related artists, and it requires a sister work on metrics, or prosody, elucidating the career of an infinite number of poetic forms. We should know more than we do of the origin and character of the *cancioneros*, so difficult to study because they seem at times a gathering of "muchos versos y poca poesia." We need to know more about the commentaries appended by erudite scholars to the works of others, as, for example, Fernán Núñez's elucidations of Juan de Mena's *Laberinto de Fortuna*. His notes should prove of great value to a student not only of the language, but also of the classical background of Spanish culture at the beginning of the Golden Age. The study of Spanish poetic forms of Italian origin, of the penetrating influence of Garcilaso, would give us a new panorama of groups of poets, such, for example, as constitute Pedro de Espinosa's fine collection of *Flores de Poetas ilustres*. The interplay of the Spanish conservatives exemplified in Castillejo reveals more than a striking differentiation in form; an examination of their respective positions will bring into a sharper light the indebtedness of the former to many unrevealed Italian poets and to extensive classical influence, such as Virgil, Ovid and Horace, and make more clear the relation of the conservatives to Spain's indigenous forms and to national ideas. A thorough investigation of Spanish indebtedness to Italian poetics, at times indirectly through such works as López Pinciano's *Philosophia antiqua poetica* is still to be made, and offers an opportunity to revise and develop the results of Menéndez y Pelayo, published in his *Historia de las ideas estéticas* fifty years ago.

Available analyses of the different epochs of the drama leave the student unsatisfied. Thus it is perplexing that various seventeenth century plays have been printed under the caption of *Teatro antiguo*. What shall we do then with Juan del Encina? Would it not be pedagogically more helpful and sound to make some such division as the following? *El Teatro primitivo* would include the earliest dramatic attempts, such as the *Misterio de los Reyes Magos*. *El Teatro antiguo* would take in Encina, his imitators and immediate successors. The academic drama of the universities, the pseudo-classic imitations of the ancients, the forerun-

ners of Lope, that is, Cueva, Lupercio Leonardo de Argensola, Cervantes and a few others constitute a *teatro de transición*, with little that was definitive. Then Lope and his followers created the *teatro clásico del siglo de oro*, but hardly a *teatro antiguo*. A new history of the entire sixteenth century drama with its contributions to style, its sources, its indebtedness to Italy, its preliminary steps leading so clearly to the art of Lope would throw much light on the character of the Spanish Renaissance stage. Such a history would demand a thorough treatment of the background involved, of the ideas academic, political, or religious, of a theocratic society esthetically endowed during that transition period with a limited dramatic inspiration. Why the drama was not an instrument of criticism and of progressive thought in that century of the Counter Reformation would then become clear.

The story of lyric and dramatic poetry will reveal how much more the influence of the classics must be studied, and how much of it was exerted through translations. Much remains to be written about the inheritance derived from dominating figures like Cicero, Seneca, Virgil, Ovid, Tacitus and Plutarch, to mention only a few of those who stand in the forefront of influential writers from the days of the humanists through the entire Renaissance. Poetry and prose, chronicler, novelist, dramatist, whoever you will, betrays some absorption of classical material.

Historians of the Spanish people continue to be handicapped by a lack of biographies of scores of noted men about whom practically no information whatever has been systematically gathered. Comprehensive records of the foremost geniuses are few in comparison with the large number of those who, having left their impress on history, still deserve a biography. As an example, the lives of most of the chief dramatists of the Golden Age remain to be written. Even Lope's life ought to be presented anew, notably in the light of his correspondence still largely unpublished. Karl Vossler's brilliant work (1932) makes stimulating reading, but his method of approach, his numerous translations and his conclusions must appeal chiefly to German readers.

Two of the greatest names of the seventeenth century, Quevedo and Gracián, have for many years been allowed to slumber "en el silencio del olvido." The monograph on Quevedo by Fernández Guerra, and even that of Merimée, is largely antiquated. The variety of Quevedo's gifts, the amazing richness of his vocabulary as a contribution to the Spanish lexicon, ranging from ruffians' lingo to academic culto in every form, the relation of his various

writings to the ideas of his day, still await a comprehensive study worthy of such an intricate subject. Professor Romera Navarro promises us a complete edition of the *Criticón* with commentary, for which we shall be deeply grateful. The history of the seventeenth century is mirrored to a noteworthy degree in these two men, Quevedo and Gracián, and can be much elucidated by a detailed analysis of their language and thought.

Our histories of literature give wholly inadequate treatment to the many phases of Spain's greatest period, the Renaissance. In this connection some recent publications have aroused a peculiar controversy in which I have not taken part because I have the faith that asseverations objectively stated need not give rise to impassioned argument. The question "Did Spain have a Renaissance?" is innocent enough. If it means "Was it precisely like that of Italy or that of France?" the answer is no. If it means "Did Spain have a Renaissance peculiar to herself?" the answer is decidedly in the affirmative. Aubrey Bell answered the first question with a voluminous treatise: *Notes on the Spanish Renaissance* (*Rev. Hisp.* LXXX, 1930), proving the vast erudition of an endless roster of scholars. But his compilation seems confused and unconvincing; the immense catalogue of authors, works and dates does not make clear either the relative insignificance of certain of the compositions, or their lack of originality, or their enforced bias, or their slight influence beyond the Spanish frontier. Any effort to display the Spanish creative genius in comparison or competition with that of Italy or France, without making clear just where her prominent writers stood as regards originality, or freedom of criticism and speculation can not be lucid or unbiased. The vital questions are: "What promise was there of a lasting contribution to the nation's thought and progress at the beginning of the sixteenth century?" and "Was that promise fulfilled?" The more concrete question "Which were the outstanding works and what became of them?" can not be answered by a Homeric catalogue of ships that never left port. We need not prove that Spain had a bigger and better Renaissance than other people in comparable fields, but that she had a peculiar Renaissance, of surpassing interest in its own way. Whether it fell short or not of that promise of fruition manifested during the youth of the period is what must be brought out more clearly.

In contrast with the acquisitive spirit which integrated the various phases of the Renaissance elsewhere there stands in Spain the conservative influence of the Counter Reformation, which did not

countenance the assimilation of discordant or subversive elements. To clarify the picture, the student must first visualize the intellectual activity of Spain when it was linked with that of Italy, during the last third of the fifteenth century, then trace that activity up to the time when it achieved independence, in the first third of the sixteenth. This was precisely the period of promise when Spanish thinkers began to absorb stimulating opinions and liberalizing thought from ancients and moderns alike, and that in the face of steadily growing opposition. With the decrees of the Council of Trent the intellectual fermentation of the earlier period of promise gradually abated; intruding authority staked off the definite boundaries of speculative thought for the next centuries. The influential Spanish neo-scholastic participants at the Council of Trent recorded their opinions orally and in print, putting a restraining stamp on their countrymen's originality; thus the Counter Reformation became responsible for the lowered flight of the native genius by banning personal opinions or the urge of inquiry in forbidden realms of speculation.

The period of promise had received some of its radiance from the genius of Erasmus, and no history can give an adequate idea of the first half of the sixteenth century without careful analysis of his amazing personality and his penetrating influence. It is impossible to understand that wonderful age in Spain without a study of the indebtedness of Spanish thought to the Erasmian approach to life and criticism. There were groups of declared disciples of Erasmus, there were silent followers of his thought, and the ground had been broken for far-reaching liberalizing tendencies.

Then came the tragic identification of Erasmian criticism with the Lutheran upheaval, and the death blow to the period of promise. Diego López de Zúñiga wrote from Rome to Juan de Vergara in the Netherlands, in a mixture of Spanish and Latin, telling him of the current conviction held in Rome that "de secreto Erasmus sentiebat cum Lutero" and even that "Erasmus emendaba y pulia sus obras." Now we know how insane that accusation was; but it sufficed to drive Erasmian thought into underground channels, to give heart to the opposition and to strengthen the fear complex of any change, moderate or radical, in creed and traditional doctrine. The logical sequence revealed itself in press censorship and the *Index Expurgatorius*; and the decisions of the Council of Trent decreed the stand to be taken against the Erasmian inheritance. Practically all reference to the great humanist

ceased; material openly taken from his books—if acknowledged—was thereafter of a non-controversial nature. Some of his classical learning, his *adagia*, his anecdotes, ancient wisdom culled by him and condensed into commonplace phrases remained in the cup, but otherwise its sparkling, stimulating content had been thrown away.

We thus have a definite cleavage in Spanish thought between the promise of the early sixteenth century and the achievement of the latter half. It is this cleavage which makes the Spanish Renaissance peculiar and distinct from that elsewhere. In Spain the whole movement is more deeply imbedded in the ecclesiastical background of the social fabric. The majority of the writers who influenced the course of collective opinion consisted of churchmen. During the period of promise there was abroad an air of liberalization of thought, of the opening of doors, of forward looking ideas. After the Council of Trent, and with the Counter Reformation in full swing in Spain these doors closed and a backward looking spirit imbues accepted doctrine. Saint Thomas is re-affirmed in his place of authority and the *Summa theologica* becomes the foundation for the great neo-scholastics such as Fray Francisco de Vitoria, Fray Domingo de Soto, Fray Melchor Cano and Fray Domingo Báñez. The achievements of that earlier day are held to be tainted with paganism, and even christianized classical thought meets with most careful scrutiny. Ecclesiastical censorship modifies the interpretation of ancient masters, inclining the humanistic scholars to a limited study of the form and expression and to a biased, unoriginal elucidation of the content. The voice of Thomists and Scotists is again heard in the land; Erasmists, Lutherans, *alumbrados*, all heterodox opinion is included in a common ban.

We now ask who were the influential thinkers, who the ones that bent current thought or kept it from bending? They were the authoritative churchmen and constituted a group of intellectuals of supreme influence in school and society. Historians of Spanish literature with a gesture wave aside these important men or do not mention them at all because they wrote in Latin, forgetting that Latin was the language not only of scholarship, but the speech of communication, as thousands of letters testify. If Spanish literature is to deal with ideas as well as with the art of expression its history can not be set down without a comprehensive discussion of the authoritative Latin works. Over against the Erasmists of the early sixteenth century we must study the victorious opponents of Erasmus, such as Zúñiga, Luis de Carvajal and Sepúlveda, to mention only a few; then come the neo-scholastics, already men-

tioned, who proclaimed in their philosophic works the position adopted by the Church in the sixteenth century. Especially Fray Melchor Cano deserves detailed consideration, since he not only played an important rôle at the Council of Trent, but set down in his monumental work, *De Locis theologicis*, the foundations of Catholic doctrine.

In the meantime, what was happening at the universities? Were the youth of the land aware of the trend of academic teaching, of its permissions and prohibitions? Manifestly, increased or diminished attendance is an index to awareness among the students of vivifying or reactionary instruction. In 1559 Philip II issued a pragmatic forbidding the exodus of students to foreign universities (listing a few exceptions); he decreed that neither clerics nor lay students "puedan ir ni salir de estos reynos a estudiar, ni enseñar, ni aprender, ni a estar ni residir en Universidades, Estudios ni Colegios fuera de estos reynos." From this order we may infer that too many young men went elsewhere, that some of the fine vigor of thought of the early part of the century had given way to monotony of teaching, to intellectual inbreeding, to less courageous opinions and to a lower flight of intellectual achievement. The spirit of humanism becomes more prudent and respectful; the intellectual curiosity of the early sixteenth century gives place to an inquisitive urge of diminished vigor, scope and fervor.

The extraordinary influence of all this Latin literature may be traced throughout the trend of Spanish culture, since it affected the pattern of religious and social ideas of the whole structure. For those times the authoritative works of Churchmen constituted the intellectual guide posts; they fashioned the minds of the young Spaniards in the formative period at school; they handed them the truth ready made. But the youth who attended universities outside of Spain may have had more ample opportunities to learn that only the truth discovered by ourselves can make us free. Thus it was the Latin writings which dominated all instruction in those days, whereas the conformist books in Spanish which we hold up in our teachings did not in the by and large determine the current of Spanish life and thought to a significant degree. No masterpiece of Spanish literature of the Renaissance, not the *Celestina*, not even the *Quijote* could influence the course of events, even though the romance has delighted so many generations of mankind.

Be all this as it may, the picture of the *Siglo de Oro* can only be adequately drawn if the influence and intervention of the Latin writers be included. First there is the voluminous international

correspondence, a kind of *opus epistolarum* of the entire age, which affords a comparative picture of European thought; then come the philosophic works, together with *obras de doctrina*, histories, commentaries, editions of the classics and the like. These are necessary to give us the critical approach to Spanish ideas on church and state, on society and the art of life, and thus allow us to appraise the significant achievements of that golden age.

RUDOLPH SCHEVILL

University of California, Berkeley

ROMAIN ROLLAND AS A CRITIC OF CONTEMPORARY CIVILIZATION

THOUGH Romain Rolland first became known to the intellectual world as a biographer and critic of music, his most enduring fame with posterity will undoubtedly rest on his two monumental novels, *Jean-Christophe*,¹ published during the early years of the twentieth century and bringing us up to the threshold of the World War; and *L'Ame Enchantée*,² of which the first volume, *Annette et Sylvie*, was published in 1922, followed by the second volume, *L'Été*, in 1923. Four years elapsed before the appearance of the third volume (in two parts), *Mère et Fils*, in 1927; the fourth and last volume (to be in three parts), which he calls *L'Annonciatrice*, has not yet been completed; the first two parts, however, have been released, Part 1, which he calls *La Mort*

¹*Jean-Christophe*, first published in *Les Cahiers de la Quinzaine*, then by Ollendorff, and lastly, in definitive form by Albin Michel, has gone through over 150 printings. It is the unfolding of the life of a man of genius, the story of his early formation (wonderful revelation of child psychology), adolescence, maturity and old age; his efforts to remain untrammelled in his creative work in the midst of a business and industrial society; the author's own lofty idealism, developed in the hope that the minds of men may become free, and the conduct of nations more imbued with the spirit of justice and fair play. Christophe revolts from the crass materialism that was crushing him in Germany and flees to Paris. There, too, for a while, he sees only the superficial and repellent, but gradually, through friendship and love (Olivier, Antoinette) penetrates beneath the surface and is initiated to the finer side of French civilization.

²*L'Ame Enchantée*, published by Albin Michel, recounts the life of Annette Rivière, who, like Christophe, is an artist and an independent. In volumes I and II, we see her growing out of a pampered and irresponsible girlhood into a serious womanhood, beset by many obstacles and disappointments. She discovers, accidentally through careless love letters left by her father, a half-sister, Sylvie, and they begin a life-long friendship. Just when she is beginning to find the battle of life increasingly difficult, the situation is greatly complicated by the birth of a son, Marc; she had refused to marry the father because of his moral turpitude, and insists on bringing the little one into life. Society exacts a heavy penalty from both mother and son for this irregularity. Volume III takes us through the agony of the World War. Though Marc is destined to bring considerable anguish to his mother, as well as to be her greatest joy in life and at times her only pretext for continuing the struggle, we find, in volume IV, that after many abortive efforts he begins to evolve as a creative writer, one that has been touched by the fire of genius. His first timid essays pass unnoticed, but little by little a band of rugged individualists rally to his leadership, inspired by the hope of restoring Truth once more to its ancient dignity and of arousing the democratic spirit from its lethargy and world-abdication.

d'un Monde, having appeared in 1932, and Part 2, *L'Enfancement*, appearing in the closing months of 1933.

Admirers of Romain Rolland the world over are eagerly awaiting the appearance of this final portion which will complete Volume IV and terminate this thought-provoking and brilliantly written cycle of Gargantuan proportions. Into both of these stupendous productions, the author has poured unstintingly the best of his thought and most of his vitality. Ten long years were devoted to the publishing of the ten volumes of *Jean-Christophe*, although the main ideas of the book had begun to germinate long before the appearance of the first volume in 1903. When completed, the publishing of the four volumes of *L'Ame Enchantée* will have required twelve years, although, as was the case with *Jean-Christophe*, the book itself was gestating slowly long before the reading public had even heard of its title. From internal evidence, and hints dropped by the author, it was probably begun in the early months of 1915, shortly after Europe had recovered from the first shock of conflict and was settling down to its long war of atrophy and mutual destruction.

Those who have followed with increasing interest the appearance of each succeeding volume in the cycle of *L'Ame Enchantée* are grateful indeed that its eventual completion now seems definitely assured. Romain Rolland, whose health has always been extremely precarious and whose slender thread of life was almost snapped in an automobile accident in 1910, is rapidly nearing three score years and ten. For more reasons than one, therefore, he seemed to be making a difficult wager after the completion of *Jean-Christophe* in undertaking to write another work of such unusual magnitude. Many were the misgivings; would he find the strength and the length of years necessary to round it out; having poured out his soul so completely in the first work, would he not inevitably repeat himself in the second; would not this last long work, written at the sunset of life (and, perhaps, hurried and unpolished at the end like that of Marcel Proust), appear as an anticlimax in the career of a writer who had been crowned by the French Academy and whose work had been acclaimed internationally by the award of the coveted Nobel Prize for Literature? The long anticipated appearance of the final chapters of *L'Ame Enchantée* in 1932, 1933 and 1934(?) will have dissipated all of these apprehensions; the genius of the author has not declined. *L'Ame Enchantée* will eventually be declared an even more mo-

mentous and far-reaching contribution than its illustrious predecessor, and repetition is reduced to a negligible minimum.

There are, of course, many similarities between *Jean-Christophe* and *L'Ame Enchantée*. Romain Rolland has long been distinguished as an eloquent and fearless spokesman for moral freedom. He is so subjective and intense in everything he writes, so intellectually honest and uncompromising, that we find him frequently returning to themes already discussed, but never in bad taste or to the point of satiety,—except in the eyes of those who disagree with his fundamental tenets, or who have been exasperated by his disclosures. He has never spared himself, or sought the easy way; he has never coveted popular favor. There are many who detest him cordially, especially in his native land; few have remained indifferent. "Woe unto you when all men shall speak well of you!" Some day the world will come forward to meet him, in recognition of his unselfish, passionate striving against the triumph of cruelty and of vulgarity.

In *L'Ame Enchantée*, Romain Rolland has avoided the danger of repetition of events and of character portrayal by setting the action of his story in a different period of time, although its early pages touch upon the same period as do the final chapters of *Jean-Christophe*; and by choosing, this time, a woman as the chief protagonist of his novel. This was done, in part, to offer a pendant to his incursion into masculine psychology by a detailed exposition of feminine nature; also, in large part, to hail the advancing importance of woman in the twentieth century. There is similarity in the mystic symbolism of the two titles; the letters J. C. of *Jean-Christophe* are those of Jesus Christ, whose life of rebuff and hardship and whose ability to see things in their ultimate reality find a close parallel in the life of Christophe. Annette Rivière, the heroine of the second novel, is, herself, *The Enchanted Soul*; in her brave independence, her defiance of convention, her indomitable search for the truth, her determination "to strive, to seek, to find, and not to yield" she battles on courageously and revives from each crushing setback as only an *enchanted soul* could. A stately and transcendent soul, indeed, one of those rare, unconquerable spirits that in a world of precaution and compromise have the pluck to go the whole way!

In both novels, his most important characters belong to that glorious minority which includes the author himself. They never tread a middle path from caution or timidity; they refuse to shout with the mob, to yield to the pressure of slogans, standardization,

and herd movement; they are usually made to pay a high price for their independence and to suffer for their resistance. In a foreword to *L'Ame Enchantée*, Romain Rolland tells us how he creates his men and women: "Quand j'écris un roman, je fais choix d'un être avec qui je me sens des affinités—ou plutôt c'est lui qui me choisit. Cet être une fois élu, je le laisse libre, je n'ai garde d'y mêler ma personnalité. Ne cherchez ici de thèse ou de théorie. Voyez-y seulement l'histoire intérieure d'une vie sincère, longue, fertile en joies et en douleurs, non exempte de contradictions, abondante en erreurs, et toujours s'efforçant d'atteindre, à défaut de l'inaccessible Vérité, l'harmonie de l'esprit, qui est notre suprême vérité."

In both novels, without preachment, there is a strong plea for better international understanding, opposition to war and to the militaristic spirit wherever found. Though all of Romain Rolland's heroes are pacifists, none of them are cowards or weaklings; they are always ready to risk life or limb to bring about justice, to right a wrong, or to protect the unfortunates of society. The author is not hidebound by any fixed system of philosophy or political theory (although his enemies have frequently dubbed him socialist, communist, even anarchist at times). It would be fairer to call him an eclectic liberal. Though no visionary utopist, he believes firmly in the eventual brotherhood of men and of nations, to be brought about through mutual concessions, kindness, conciliation, coöperation, a more equitable distribution of the good things of life; the supplanting of the system of private profit, self-aggrandizement, greed and pillaging, by one in which the greatest good of the greatest number will be the dominant motive. He has had a dream about a way of life superior to any that we have known so far in the course of human events, a conception of art and society that will come nearer to satisfying the insistent human needs.

Another striking parallel between the two novels is the important rôle that friendship plays in both. In *Jean-Christophe*, the interlocking of the lives of Christophe and of Olivier which will lead both into the light; in *L'Ame Enchantée*, the abiding affection of Annette and of Sylvie, the manner in which each responds to the exigencies and fills in the gaps in the other's nature. Also, just as much sunshine and sweetness are brought into the last years of Christophe by the radiant personality of the beautiful and gracious Italian woman whom he had always loved, so the rich, serene, highly aesthetic nature of Chiarenza affords an up-

lifting, tranquilizing, and solacing influence to Annette after the years of storm and fury are passed. Romain Rolland has spent some of the most delightful and spiritually stirring years of his life in Italy (the French Government awarded him a scholarship to Rome in 1889). The characterizations of Grazia³ and Chiarenza⁴ enable him to pay a heart-felt and deserved tribute to the finer side of the Italian nature:

Grazia lui ouvrit les portes d'un monde d'art nouveau. Il entra dans la sérénité souveraine de Raphaël et de Titien. Il vit la grandeur impériale du génie classique, qui règne, comme un lion, sur l'univers des formes conquis et maîtrisés. La foudroyante vision du grand Vénitien, qui va droit jusqu'au coeur et fend de son éclair les brouillards incertains dont se voile la vie, la toute-puissance dominatrice de ces esprits latins, qui savent non seulement vaincre, mais se vaincre soi-mêmes, qui s'imposent, vainqueurs, la plus stricte discipline—les portraits olympiens et les *Stanze* de Raphaël, remplirent le coeur de Christophe d'une musique plus riche que celle de Wagner. Musique des lignes sereines, des nobles architectures, des groupes harmonieux. Musique qui rayonne de la beauté parfaite du visage, des mains, des pieds charmants, des draperies et des gestes. Intelligence. Amour.⁵

Not only are the characters of Grazia and of Chiarenza dexterously and profoundly drawn with keen psychological and ethnological insight, but in both novels there is an extensive gallery of minor personages, men and women, who are depicted with almost as much detail as are the main characters. Romain Rolland, since Balzac, stands as the greatest character creator in modern French literature. Several of these remarkable portraits, if detached from the rest of the work, would in themselves form interesting short stories, or analytical essays of certain universal and eternal aspects and trends of human nature. Among the many examples that might be cited (in addition to those already mentioned) are the delineations of Jean Michel, Gottfried, Sabine, Schulz, Antoinette, Olivier (*Jean-Christophe*), Brissot, Franz, Timon, Assia, and Julien Davy (*L'Ame Enchantée*).

In both novels, in spite of the age-long quarrel between France and Germany, the petty bickerings and jealousies which, individually and racially, have separated the two, Romain Rolland, firmly convinced of the desirability and possibility of drawing them together for the good of Europe and of the world, has dared to show a Frenchman bound by closest ties of understanding and affection to a German. In the first novel we have the friendship

³*Jean-Christophe*, V, pp. 244 ff., X, pp. 16 ff.

⁴*L'Ame Enchantée*, IV, part 2, pp. 254 ff.

⁵*Jean-Christophe*, X, pp. 63-64.

of Olivier and of Christophe, already mentioned; in the second, that of the wounded French soldier for his former German comrade, then interned in one of the prison camps.⁶ In the latter incident, even the names of the two friends heighten the significance of the author's idealism; the German is called *Franz* (pronounce, France) while the Frenchman's name is *Germain*.

Throughout both novels, as everywhere in the life of the author himself, we find mellifluous expression of the consoling and inspiring power of *music*. *Jean-Christophe* has often been called "The Epic of Music." Music is the blood and flesh of much of his literary production, the living heart of his work, which gives it its form and its color, its ardor, its melancholy, its prostrations and resurrections:

La vie passe. Le corps et l'âme s'écoulent comme un flot. Le monde entier des formes s'use et se renouvelle. Toi seule ne passes pas, l'immortelle musique. Tu es la mer intérieure. Tu es l'âme profonde. Tu es en dehors du monde. Tu es un monde à toi seule. Tu as ton soleil, tes lois, ton flux et ton reflux. Tu es par delà le mal, tu es par delà le bien; qui se réfugie en toi vit en dehors des siècles.⁷

L'Ame Enchantée, like *Jean-Christophe*, is a symphony. After a faint, hesitant beginning, we hear the enunciation of the initial theme, its gradual progress and increasing strength; then, in certain of the movements there come counter-flowing currents, discord, chaos, a dying-away; the sudden bursting-in of an impassioned reawakening, the return of the compelling and irresistible *leit-motif*; toward the end, in a smooth crescendo, the unburdening of the soul, the final triumphant harmony; the transcription of the infinite variations in the persons of Christophe and of Annette, their veerings of impulse and of mood, as in life itself. Through both of these extraordinary books there flows an organic and sustained rhythm that has been achieved by but few master word-painters of all time.

From the foregoing pages it is evident that it is easy to point out parallels between the two outstanding productions of Romain Rolland, but nowhere is there imitation or repetition to be found. In the final summing up, however, the most important similarity of *L'Ame Enchantée* to *Jean-Christophe*, and at the same time, the most important contribution of both to the field of present day thought, is unquestionably the prophetic and interpretative rôle

⁶*L'Ame Enchantée*, III, part 1, pp. 203 ff.

⁷*Jean-Christophe*, X, pp. 1-2.

played by the author as a critic of contemporary civilization; the manner in which he has made each book mirror the life of our century. The ten volumes of *Jean-Christophe* and the first three volumes of *L'Ame Enchantée* give us a very complete cross-section of life in Europe in the first eighteen years of the twentieth century. His last chapters that have appeared, add Russia to the picture and bring us down to the present moment; the vicissitudes and struggles of his protagonists typify, even when they do not actually repeat, most of the aspirations, deceptions, and blind gropings of the past thirty years. Already, as early as 1912, in some remarkable but little known pages of *Jean-Christophe*, Romain Rolland had prophesied the happenings of 1914-1918:

L'incendie qui couvait dans la forêt d'Europe commençait à flamber. On avait beau l'éteindre, ici; plus loin il se rallumait; avec des tourbillons de fumée et une pluie d'étincelles, il sautait d'un point à l'autre et brûlait les broussailles sèches. A l'Orient, déjà, des combats d'avant-garde *préludaient à la grande guerre des nations*. L'Europe toute entière, l'Europe hier encore sceptique et apathique, comme un bois mort, était la proie du feu. Le désir du combat possédait toutes les âmes. A tout instant, la guerre était sur le point d'éclater. On l'étouffait, elle renaissait. Le prétexte le plus futile lui était un aliment. Le monde se sentait à la merci d'un hasard, qui déchaînerait la mêlée, il attendait.⁸

Not the idle fears of a pessimist and alarmist, as was then suggested! The description of the holocaust and its costly aftermath comes in the early pages of the fourth volume of *L'Ame Enchantée*:

Les vingt ans de 1918 n'étaient pas à l'échelle de la vie normale. Ils étaient faits de pièces et de morceaux mal rajustés de tous les âges; à la fois trop et pas assez pour se vêtir; au premier mouvement, les coutures se déchiraient; à travers les trous, on voyait la chair nue et les désirs. Les hommes d'avant, les hommes qui les avaient plantés, ne reconnaissaient pas leur graine. Et à ces fils qui avaient perdu leurs pères, les hommes d'avant paraissaient des étrangers qu'ils n'étaient pas loin de haïr, qu'ils méprisaient. Même entre eux, ces jeunes gens, presque aucun moyen de s'entendre. Tout était détruit, et le vent qui soufflait sur le champ de ruines en faisait sortir la puanteur des charniers. Où reconstruire un monde? Et de quelles pierres, et sur quel sol, et sur quelles données? Ils ne savaient rien, ils ne voyaient rien dans ce chaos qui fumait. Que savaient-ils, si avant même d'avoir posé sur le sol branlant les premiers murs, un nouveau tremblement de terre ne viendrait pas les faire crouler? Qui pouvait croire à la durée d'un monde échafaudé sur les traités du crime et de la stupidité? Tout chancelait, rien n'était sûr, la vie était sans lendemain: demain, l'abîme pouvait se rouvrir, la guerre, les guerres et du dehors et du dedans. On ne tenait que l'aujourd'hui.⁹

A few pages later, in the difficulties and struggles of Annette to gain a livelihood, Romain Rolland sees exemplified the misery

⁸*Jean-Christophe*, X, pp. 247-8.

⁹*L'Ame Enchantée*, IV, part 1, pp. 19-20.

and destruction of that class of *petite bourgeoisie* which had long been the backbone of western European civilization:

Annette ne suffisait plus à sa double charge; sa vaillance n'y pouvait mais! Les moyens d'existence se rarifiaient dans sa sphère. Toute une classe moyenne de travailleurs intellectuels, à l'ancienne mode, la meilleure part, la plus honnête et la plus désintéressée de la bourgeoisie libérale, était en train de mourir à petit feu, ruinée et décimée par la guerre, par la banqueroute masquée, par l'anéantissement de ses laborieuses économies, par ses traitements de famine et l'impossibilité de s'adapter aux nouvelles conditions qui exigeaient une race neuve, une race de proie. Elle s'éteignait, en silence, sans un cri de révolte, stoïquement, comme avaient déjà fait ses soeurs, plus tôt frappées, d'Allemagne et d'Autriche.¹⁰

Although our interest continues to be centered about the private lives of Annette, Sylvie, Marc and the others whom we have learned to love through the pages of *L'Ame Enchantée*, in the last volumes that have appeared our chief celebrations pivot upon the searching analysis of the tumultuous years of revolution and reconstruction we have just been passing through. Were it not for the author's usual modesty he might have entitled this portion of his work *Contemporary History and Philosophy in the Making*.

The great masses of the people know nothing of the truth; they are fed distortions and dilutions of it. And the truth is what Romain Rolland is constantly seeking. He is good dynamite for social complacency, for ignorance or bigotry, although he never indulges in the cheap sneer or the easy snarl that is suggested by aloofness.

The realistic picture of the after-war scramble, though enlightening, is depressing in many of its aspects; however, we do not find the darker tones one whit exaggerated. The world seems to be in hemorrhage as well as in bankruptcy. In the midst of this tremendous upheaval that is still in progress, keen observers tell us that the nations are about to say, "In order that these millions may not have died in vain, let us hasten to crowd more millions into the freshly dug graves." On the other hand, we should do our author a great injustice to find only these dark forebodings in *L'Ame Enchantée*. After venting an irrefutable attack upon the demagogues, the dishonest, the profiteers, the traitors who in every land have made capital out of the stupidity and sufferings of others, the author does not stop with despair and idle condemnation. He has significantly entitled the last volume *L'Annonciatrice* and Part 2, *L'Enfancement*. Out of the chaos and confusion a new order must come, a new order is in the making; its final consummation will be the result of the united striving, hoping, resisting, destroying, rebuilding, on the part of enlightened liberals

¹⁰*L'Ame Enchantée*, IV, part 1, p. 53.

(of whom the author gives us several notable examples) everywhere, who refuse to be caught in the *maelstrom*:

Le brave petit (Marc) luttait de son mieux, sans crier grâce, sans demander aide. A bout de souffle, crispé des poings, penché de tout l'avant-corps sur l'abîme, il assistait à cette terrible dissolution d'un monde dans la fosse, il aspirait ces pourritures qui s'exhalaient du cadavre d'une civilisation—près de tomber d'horreur sacrée et d'asphyxie—mais transpercé par les coups de feu de violentes fusées—il attendait, il appelait, avec une foi aveugle et enragée, que de la bouche du cadavre surgît la tige droite et verte, porte-graine de la vie nouvelle, du nouveau monde qui allait venir. Car il viendrait! Il faut qu'il vienne!

Je sens sa brûlure dans mes reins. Je meurs, ou je le sème! Même si je meurs, je le sème. Il jaillira! Il est — je suis, vivant ou mort, le flot d'esprit, qui se renouvelle, l'éternel Renaissant.¹¹

Romain Rolland has revealed himself once more as a profound student of history, philosophy, scientific progress, economics, industry and big business, political theory and international relations. In spite of his quiet and almost cloistered life of scholar and artist it is extraordinary that he has been able to gain such a wide grasp of world affairs. He displays a seemingly intimate and first-hand knowledge of the psychology, the occult machinations, political influence and secret alliances of international bankers, captains of industry, and men of action, as well as an uncanny insight into the innermost involved diplomacy of European governments. His delicate and sensitive nature has been awake to all that has been going on around him, and in the *ensemble* of *Jean-Christophe* and *L'Ame Enchantée*, we have one of the most valuable and thorough documentations to have appeared in any language concerning life in Europe in the last three decades. Now that he is drawing to the end of the voyage, may not this kindly, eloquent, and profound student of human affairs, and bold prophet of the future, say with his hero:

Seigneur, n'es-tu pas trop mécontent de ton serviteur? J'ai fait si peu! Je ne pouvais faire davantage. J'ai lutté, j'ai souffert, j'ai erré, j'ai créé. Laisse-moi prendre haleine dans tes bras paternels. Un jojur je renaîtrai pour de nouveaux combats.

Et le grondement du fleuve, et la mer bruissante chantèrent avec lui: Tu renaîtras. Repose. Tout n'est plus qu'un seul coeur. Sourire de la nuit et du jour enlacés. Harmonie, couple auguste de l'amour et de la haine. Je chanterai le Dieu aux deux puissantes ailes. Hosanna à la vie! Hosanna à la mort!¹²

ALEXANDER G. FITE

University of California at Los Angeles

¹¹*L'Ame Enchantée*, IV. part 1, p. 305.

¹²*Jean Cristophe*, X, pp. 311-12.

RUBÉN DARÍO

EL PROSISTA

TODO buen poeta es buen prosador: Axioma. Apuntamos entre los modernos: Gautier, Poe, Hugo, Bécquer, Wilde, Darío. Entre la prosa superior y la poesía de excelencia la distancia es mínima. Los modernos así lo han comprendido. Demostración: El verso libre y la prosa rítmica. La rima (¿será verdad que es el producto de nuestra barbarie romance, o romántica?) es sólo una licencia literaria.

Si Rubén Darío es por sus *Prosas profanas* y sus *Cantos de vida y esperanza* el poeta lírico por antonomasia, por sus *Raros* merece ser llamado el prosista más elegante, más gracioso de lengua castellana en los tiempos modernos. Desde muy joven evidencia esa exquisitez propia de los artistas verdaderos, esa distinción que señala la mano fina y la palabra melodiosa. Fué culto, fué erudito, pero esto no era bastante para él y su erudición sólo le sirvió para purificar su gusto artístico. Pudo haber sido un helenista o un latinista de renombre; pudo, por su maravillosa intuición y por su conocimiento de la lengua antigua, haber sido el comentador autorizado de nuestra antec clásica literatura; Gracián y Góngora habrían tenido en él un explicador fino y certero. Pero Darío bebió de toda fuente para elevarse, refinarse, concretarse, en su bien chapada aristocracia. Y con esto nos dice que ya desde mozo él conocía su valer. Estos dos hechos explican toda su conducta literaria: no hizo crítica histórica; no tradujo.

Cultivó el cuento desde temprano. Sus *Primeros cuentos* (posteriores a *Azul*) son de pluma de cisne, no de ganso. Lo más selecto del léxico busca hogar en estas páginas. Se nos habla de *Rosas que parlan dulcemente, lánguidas baladas, soñadoras del divino país de la armonía, perlas, palomas, lirios, lunas, lotos, ruiñeñores, viñas, sátiros, centauros, pavos reales*. Todo lo de bien sonar, todo lo que denota refinamiento principesco, está en sus *Primeros cuentos*. Se siente una alegría de juventud lírica y heroica al leerle; parece que se palpa sedas, se gusta mieles, se besa bocas en flor, se escucha aladas músicas. Acaso su prosa no siempre sea castiza, como dicen los preceptistas, pero ¿qué importa? Acaso desde Nebrija hasta Casares una legión de *defensores de la lengua* le habría hecho agresivos gestos porque fué irrespetuoso con nuestra abuela gramática. Bien sabido es que Valera le acusó de afrancesado. Pues bien, comparemos la prosa de todos los escritores modernos, desde Fernán Caballero hasta Galdós, con la de este

nicaragüense para ver cómo les supera en armonía, en gracia, en elegancia y en exactitud. En primer grupo quedan: Caballero, Alarcón, Alas, Valera, Pardo Bazán, Pereda, Galdós; en segundo: Unamuno, Valle-Inclán, Azorín, Benavente, Jiménez, Pérez de Ayala. En el centro: Darío. ¿No hay una diferencia grande entre estos estilos?

En sus *Primeros cuentos* está el Rubén Darío que todos conocemos. *El Dios bueno* es digno por su delicadeza de la colección de cuentos de *Azul*. Lo que en estas historias vale más es el estilo, puesto que la intriga está reducida a su mínima expresión. Sin embargo en *El Dios bueno* hay bastante material para una tragedia, que culminaría con esta frase rotunda de Lea, preñada de angustia y de justicia: "¡Oh, buen Dios! ¡No seas malo!" (No sé por qué se recuerda aquella otra de la mujer de Job, mucho más rebelde: "Maldice a Dios y muérete."). Hay en el libro dos *Cuentos de Navidad* de una ingenuidad encantadora; dos verdaderos cuentos de hadas dichos a la manera de Oscar Wilde. *Betún y sangre*, *Cuento ruso*, *Las pérdidas de Juan Bueno* son de un realismo violento, muy matizados por la frescura de la prosa. *La admirable ocurrencia de Farrals* es violento en su final. Es la historia de un hombre que vive a la caza de la peseta (*luis*, dice Darío, y acaso por eso Valera le llame afrancesado). Su mujer cae enferma y como Farrals sabe, o cree saber, medicina, él mismo receta y hace de enfermero. Resultado: la esposa muere. Tres días después le encuentra un amigo en el bulevar, mucho más alegre que de costumbre:

—Farrals, ¡cuánto tiempo sin verle!

—¡Vea Ud. la cinta negra de mi sombrero!—me dijo—. Pero ¡se ha perdido—agregó—, se ha perdido! ¡A Ud. que le gusta tanto el buen bocado!

—Pero ¿qué, Farrals, qué me he perdido?

—Las *côtelettes*! Hace dos días enterré a mi mujer. Fueron varios amigos al entierro. A la salida les invité a un *bouilloncito* que conozco por allí cerca, y allí nos dieron unas *côtelettes* de chuparse los dedos. ¡Se ha perdido, le digo, se ha perdido!

Y siguen en este armonioso libro más historias de hadas y de temas bíblicos. Todo dicho en un estilo muy del *Cantar de los Cantares*.

Muchos de sus artículos periodísticos escritos antes de 1888 son verdaderas joyas literarias, pero es en *Azul* donde su pluma logra la definitiva perfección y la sin par elegancia. El cosmopolitismo ya orienta su tendencia. No se le puede pedir — ya lo dejó apuntado Valera — que sea español ni siquiera nicaragüense. España no es su patria; Nicaragua no posee tradición literaria, y

en Chile Darío vivió en la intimidad de escritores que leían cotidianamente a Gautier, Flaubert, Ménière, los Goncourt, Barbey d'Aurevilly, Judith Gautier y otros estilistas franceses, amigos del preciosismo y de la filigrana. Allí formó su estilo, allí encontró su vigorosa imaginación la forma apetecida. El mismo nos explicará su iniciación:

El origen de la novedad fué mi reciente conocimiento de autores franceses del Parnaso, pues a la sazón la lucha simbolista apenas comenzaba en Francia y no era conocida en el extranjero, y menos en nuestra América. Fué Catulle Ménière mi verdadero iniciador, un Ménière traducido, pues mi francés era precario. Algunos de sus cuentos lírico-eróticos, una que otra poesía, de las comprendidas en el *Parnasse Contemporain*, fueron para mí una revelación. Luego vendrían otros anteriores y mayores: Gautier, el Flaubert de *La tentation de Saint-Antoine*, Paul de Saint Victor, que me aportarían una inédita y deslumbradora concepción del estilo. Acostumbrado al eterno clisé español del siglo de oro, y a su indecisa poesía moderna, encontré en los franceses que he citado una mina literaria por explotar: la aplicación de su manera de adjetivar, de ciertos modos sintácticos, de su aristocracia verbal, al castellano. Lo demás lo daría el carácter de nuestro idioma y la capacidad individual. Y yo, que me sabía de memoria el *Diccionario de galicismos* de Baralt, comprendí que no sólo el galicismo oportuno, sino ciertas particularidades de otros idiomas, son utilísimas y de una incomparable eficacia en un apropiado trasplante.

Y así es cómo en *Azul* hallamos toda una teoría de instrumentación poética, aplicada a la prosa. Nuevos son los temas de este libro; el cuento parisién arde y crepita; el tema galante propio de las cortes de los Luises, nos deslumbra; nos encantan clásicos ensueños, y a veces el poeta echa a vagar la golondrina de su mente por el oriente misterioso. Estamos en frente del soberbio constructor de la frase; del arquitecto atrevido y genial que viene a erigir en medio de nuestras casas coloniales sus Trianones, sus pagodas, sus castillos, sus mezquitas, "del prosista incomparable de *Azul*, del inventor de aquellos cuentos que bien podemos calificar de revolucionarios porque, en ellos, la urdimbre recia y tupida de nuestro idioma pierde toda su densidad tradicional, y como sometida a la acción del trozo de vidrio que, según Barbey d'Aurevilly, servía para trocar los fracs de Jorge Brummell en gasas vaporosas,—adquiere la levedad evanescente del encaje." (J. E. Rodó, *Hombres de América*).

El despliegue inusitado de imaginación y el exotismo de los temas, del decorado, de las alusiones, dan a estas narraciones una fresca novedad, pero es en el estilo donde se halla el supremo encanto de los cuentos de *Azul*.

El estilo es de una maravillosa abundancia de ritmo y de color.

El autor ha cincelado su frase con una verdadera fiebre de perfección. Ha burilado la palabra, la frase y la sentencia; ha puesto en vaso de oro o de alabastro la flor de su fantasía. Y a pesar de esta labor de monje artista hay en sus cuentos precisión, frescura y elegancia. Dario ya domina el difícil instrumento de la lengua y le arranca sus sonidos más puros. Conoce el efecto suavizante de zetas y de *eles*; la agreste frescura de la *i* y de la *u*; la solemnidad de la *o* y la vigorosa rudeza de la *rr*. Suya es la aristocracia verbal inconfundible. Cada página está cuajada de substantivos de exquisitos conceptos: *náyade*, *cisne*, *rubi*, *laurel*, *ágata*, *pórfido*, *amatista*, *topacio*, *lira*, *miel*, *ninfa*. El adjetivo en nuevas connotaciones deslumbra y desconcierta; nos habla de *garzas rojas*, *plumillas cristalizadas*, *sátiro velludo* y *montaraz*, *senos de nieve tibia*, *paloma anacreóntica*, *luz crespas*, *boca cleopatrina*. El verbo adquiere nuevos usos cuando menciona: *besos que estallan*, *savia que arde*, *vino que espumea*, *oro que hierve*.

Un intenso colorido anima la prosa de Azul. ¡Colores y matices, en noble gesto de dádiva!; sobre todos ellos, predomina el que da su nombre al libro. Así tenemos, *velo azul*, *sueño azul*, *cielo azul*, *claridad celeste*, *mejillas de púrpura*, *nuca blanca y rosa*, *cadereza dorada*, *ágata de sus picos*, *rubies rojos*, *diamante hecho sangre*, *ojos color de aceituna*, *carro áureo*, *agua glauca*, *color de canela y rosa* . . . A veces presenta los colores en notable contraste: *pierna alba con media negra*; *trajes negros llenos de pelos blancos* . . . De este modo todo su paisaje es una interpretación, una realidad elaborada, exaltada por los dones artísticos del poeta. Su paisaje se anima y se humaniza porque el vitalismo de Dario le hacía llevar el símil de lo inerte a lo movable, de lo muerto a lo animado, del objeto al sujeto. Es inconcebible en este poeta el páramo, la naturaleza muerta. Su espíritu decorativo y dinámico viste su visión de ricos colores y de movimiento.

La novedad en las imágenes todavía no figura entre sus recursos literarios de primera importancia. Si habla ya de arbustos con *incensarios misteriosos*, de las *liquidadas esmeraldas de la menta*, de *desafíos de soberbia entre el ónix y el pórfido*, está muy lejos de esos violentos caprichos que empiezan con *Prosas profanas* y que causaron tanta inquietud a los críticos académicos.

Además del empleo de las letras melódicas, Rubén echa mano de otros medios para aumentar la eurythmia de su estilo; frecuentemente, de la eufonía, el paralelismo y la aliteración, logrando así dar a su prosa un alto valor poético. Claro está que a veces cae, en medio de sus narraciones en prosa, en una especie de sonsonete

De 10 Y las copas del oro labrado
En sus cuerpos de rosa y de nieve

De 11 Porque pasaron los tiempos gloriosos
Estaba el monte armónico y florido
Como dorada por la luz opaca

De 12 Que la acariciaban reverentemente
Se escapaba del bosque verde y fragante

De 14 Faunos adolescentes como hermosos efesos
Los leones movían blandamente su crin

Cantemos-el oro-que nace-del vientre-fecundo-de la ma-dre tierra.

Con todas estas novedades, ya insinuadas en la prosa de Martí y de Gutiérrez Nájera, Darío crea la prosa del modernismo, antes de crear su poesía. La prosa breve, nerviosa, cortada, musical, pictórica, plástica, la prosa exquisita que vulgarizaron Gómez Carrillo y Ventura García Calderón y que alcanzó su mayor grado de desarrollo en algunos ensayos de José Enrique Rodó; y se podría asegurar que en la prosa de *Azul* hay ya muchos hallazgos estéticos repetidos más tarde en verso, en *Prosas profanas* y en ese libro maravilloso de fuerza y de elegancia que se llama *Los Raros*.

University of California, Berkeley

INTEGRATION OR DISINTEGRATION?

RECENTLY, more than ever before, it has come to be realized that four years of *experience* in high school does not, of necessity, mean four years of accomplishment and learning. The questioning attitude of parents and others has assumed the proportions of effective disapproval. There are some who are even discerning enough to observe that our primary schools are, perhaps, our primary weakness. Our administrators are engulfed in a continuous wave of criticism. Some of them are keeping afloat, with their heads up, and they deserve the respect of the teaching body. There are others, however, who have never known how to swim; the accidents of professional training and a fast growing educational system placed them in their particular puddle, where they continue to splash about aimlessly, complacent and satisfied with themselves. They think their awkward splashes are strokes of scientific genius.

But the intelligent administrators recognize the woeful lack of efficiency in our primary and secondary education. Those worthy of the title are able to see clearly just what the two points of weakness are, but their hands are tied. Custom, law, lobbies, and a peculiar interpretation of Democracy conspire to block effectively any real strengthening of our school system. The critics must be answered without examining into the real basis of the criticism, for such an examination might bring to light the need of segregation of pupils according to interests and inherent capacities. Also, there might be the conclusion that many teachers now protected by tenure laws ought to be replaced by more competent ones who are without employment. But such a discovery, and such a conclusion, would lead to the renewal of a fight that were, at present, better left unfought. And so it is that the job at hand is the difficult one of trying to build a strong house out of mixed material, some of it good, but much of it bad. The only hope, it seems, is to devise a plan that may be of real aid to the unoriginal and otherwise incompetent teachers, without lessening the efficiency of those who have no need of such a plan.

In other words, it is necessary to make the best of a rather sorry situation. There is being made a serious attempt to do just that by the limited introduction of the plan of *integration*. There might be more reason to hope that, through integration, new life might be injected into a school system nearly dead in certain sections, but for the fact that the very nature of the plan is such that more, not less, intelligence, originality, and cultural back-

ground are demanded. Through the inevitable muddling of a few uncomprehending teachers and administrators, *integration*, from its inception, has been headed toward *disintegration*. In the name of integration are trotted forth a number of spurious substitutes. This is a natural result of any wholesale acceptance, through cooperation born of fear, of a plan not understood. And the public is further reminded that the faults and weaknesses of our schools must be many and diffuse indeed, to call forth an almost constant stream of whims and fancies, methods and aims, fetishes and shibboleths, most of which are classified, falsely tagged, and given to unsuspecting children, as a substitute for what is really wanted: schooling worth the cost.

A few men and women have seen the possibilities for teachers to avail themselves of the almost universal interest in the vital activities of mankind. The pupils would follow the various paths of learning with more enthusiasm if those paths could be made to follow along the lines of recognizable life. A real measure of education would be achieved if those paths could be made to converge on an acceptable plane of social sense and realization. From the outset there were too many doubtful assumptions, to be sure. Glaring mistakes of inversion were made, are still being made.

The teaching of English in the high school, for example, being mistakenly considered as confined to the insignificant production of a social activity tool, is being subordinated, and even appended, to the so-called social science group. It is difficult to consider such an awkward blunder without bitterness. It helps some, however, to remember that the obvious is often the last to be seen and understood. The more serious teachers of English rightly consider the forging of the verbal tool to be but a small part of their job. Their real aim is to develop in the student a true love of exploration and acquisitiveness, and an ability to comprehend literature. Further, they know that much of the great literature is valuable only because of its *social implications*.

What is more, observing teachers of the social subjects know that the text-book plan of laying before the pupils, more or less by formulas, a study of human activities is neither logical nor real. They know that the best students of sociology, of economics, or of political science, are apt to be those who have learned to understand the significant phases of life, and have learned to estimate values, from the concrete exemplification to be found in the pages of literature. But few of our school administrators are well ac-

quainted with literature. It seems that most of them assume that in it there are no social implications. Nor do many of them know a great deal about the social sciences. Let us not forget, however, that those who do have a cultural background, in the true sense of that term, are necessarily intelligent enough to notice the appalling scarcity of *serious* teachers of English. Perhaps, then, it is a case of putting the cart before the horse because the horse is not to be trusted out in front.

But the mistakes that are due merely to faulty perception of proportionate values do not give rise to hopelessness. They are mistakes that can be soon remedied. We should be much more concerned with the ridiculous practices of ill-prepared teachers who believe integration is being achieved when the students are *made* to do what they want to do, *even though they may not want to do it*. And more vicious, still, is the faulty conception, held by not a few narrowly trained principals and supervisors, of what integration is meant to be. To them, it is only a vague concept that is to be made to answer public criticism. To do this it must be supported by choice bits of terminology that have no sure significance.

Syncopation would have done as well as integration, for all that was needed was a name that would permit of many satisfying and mystifying words being said about it (the public must be satisfied, and the teachers must be mystified). The meaning of the word *integration* is elastic: something about the act of becoming whole or complete; also, the unification of something or other. No betrayal will come from the dictionary.

When these enthusiastic supporters of any new shuffle in education complete their inspired interpretation of integration, it has all the ear-marks of a picture that is to be understood only by the artist. In a vague way, we are given to understand that *subject matter achievement* is not the major aim of education; rather, the teacher's responsibility lies along the line of the *integration* of the individual in this *highly complex and rapidly changing social order*. Then, perhaps, comes a highly professional statement concerning the necessity for our teachers to be more than teachers of *dead subject matter*, with some added phrases about *cultural background* and *professional training*, and preparation for the *living issues* of today.

And the living issues of today continue to live, largely unmo-
lest. Cultural background stays in the background. Training is

to be still more professional. Subject matter remains dead, and too often forgotten.

Many teachers, some of them by their own admission, have less dread of an earthquake than of having to listen to these proponents of disintegrated integration. But they must cooperate. And in certain schools cooperation, it seems, means forgetting courses of study. It also means the acceptance, without belief, of the plan of *social studies activity*. Courses with definite subject matter, they are told, have no place in integration. The ideal is to "let children learn as they play." This is especially true of the teaching plan for the lower grades. The teacher enters the classroom and asks: "What shall we do?" "Let us have a funeral," says a child who has recently attended one, and found it interesting. And so they have a funeral. They are doing what they want to do. It is well, for real disciplinary training may check the social development of the young. When it is not a funeral, it may, perhaps, be a bus-line. The children play at the business of running the bus-line, and they learn about geography—municipal geography. In another class it is decided to present a play of the Crusades. A fine time is had by all and no one is burdened with any real knowledge of history.

In one school the principal decides that the fundamental basis for all social learning is *rhythm*. If a class is to study the Spaniard, the teacher of rhythm is called in, and under her direction the pupils dance Spanish rhythm (whatever that may be) until they feel like Spaniards. At another time, in the same tuneful manner, they are magically *Scandinavianized*. Thus are they prepared for life's rhythmic adventures.

All in all, in so many of our schools we have deviated so far from the teaching of anything tangible and substantial, that the ideal of measurable accomplishment is fast vanishing. Education is more and more based on something or other called *experiences*. These experiences must start from interest, either impulsive or suggested. And when a pupil has *experienced* a year in one grade he is, of course, ready for the *experience* of the following grade. Naturally, the general product of such a primary system derives but scant benefit from his *experiences* in the high school classes in History, Modern Languages, English, or Science. It is assumed, apparently, that since the earlier *experiences* were scientifically planned, the fault cannot lie there. And so high school teaching must be brought into line.

Of the hordes of pupils who *experience* their way through high

school, a few go to college. Some of them suffer only temporarily while reestablishing their long arrested ability to learn by vicarious experiences, by memory, and by the processes of ordinary logic. Others suffer from natural inability to follow academic pursuits, and it is then too late to overcome that inability, even if it might have been possible at an earlier stage of life. It seems clear, then, that there is much in our system of schooling that is lacking in realism and a good sense of human value, much that is socially harmful. Teachers, in general, seem to hold themselves free of guilt, telling themselves and each other that they are helpless to do anything about it. But their helplessness is clearly due, more than to anything else, to professional inertia.

Whenever we are confronted with the necessity for considering rationally the problems incident to our public education, the one fact that stands out in bolder, and sadder, relief than any other, is that the opinions of the teachers themselves, with only a few *individual* exceptions, command little attention and less respect. Indeed, they are seldom offered. This need not continue to be the case. If the teachers' organizations (the M. L. A. S. C. could well afford to take the lead) were to study seriously all existing school problems, working unselfishly for their solution, finally arriving at a definite statement of *principles and beliefs*, not *demands*, their findings would, without any doubt, be welcomed.

Teachers, individually, may well complain that theirs is the unfortunate position of being morally responsible for the education of youth, without any possibility, under the present set-up, of honestly fulfilling their obligations. But the position of the administrators is materially more difficult still, for they are *politically* responsible. If the administrators were, in a measure and only through an interior arrangement, responsible to the general teaching body, and if the teachers shared the actual responsibility to the public, it is quite possible that more real progress in our primary and secondary education would result than this country has ever known. This could be brought about by the substitution of intelligent cooperation for cringing acquiescence.

No problem connected with our school system is free from involvement with the human equation that is formed by the capacity limitations of the pupils. Surely the teacher is in a position to know, better than anyone else, what that human equation is.

JOHN F. GRIFFITHS

University of Southern California

TEACHERS TO THE FORE!

THERE have always been individual teachers here and there throughout the ages who have been exemplars of unselfish devotion and courageous bearers of light. Now all of us, as a class, must endeavor to emulate these noble prototypes of our profession. The world finds itself in a time of great shift and change; the evolutionary forces inherent in man and hence in society are pressing onward, irresistibly, with ever-increasing momentum. If opposed too long by short-sightedness and stupidity, they will break in upon our various social structures like a bursting flood and will sweep us away in uncontrollable anger, and rightly so.

The French revolution at the end of the eighteenth century was the inevitable outcome of just such a condition. Whatever is happening in our age, be it in Russia, Italy, Germany, or the United States, is likewise only the natural rising of forces which have an innate right to exist and which have been too long ignored and repressed. The recent holocaust of war, with its waste, duplicity, greed, and hate, has, to be sure, hastened the processes of ferment and has made possible the resolute seizure of power by men of passion and vision, be they right or wrong. So much wrong had been committed by the leaders of the pre-war world that the peoples in their misery, bewilderment, and helplessness were ready to follow any leader who seemed clear-cut, unselfish, and seemed to be done with the accursed policy of *laissez faire*.

Upon the teachers of the past, as upon the preachers of the past, falls no small responsibility for that which has happened during the last fifty years; they were for the most part too subject-minded or too subservient to local masters and they often led the dance around the national golden calf instead of raising a voice of warning and of protest. Teachers and preachers, by virtue of the spiritual forces dwelling within them, should as a matter of course hold as high and lofty an allegiance to their respective countries as any one; but they should, by virtue of these very forces, be deeply and everlastingly conscious of the truth that *above the nations stands humanity*. There can be no lasting national achievement if it violates the greater rights of humankind, just as the temporary gain of one class of society at the expense of another is bound to work destruction and woe to all in due course of time.

It is for us teachers to prevent such iniquities by deepening the concept of culture and by giving it such scope as our modern concept of worth demands. The culture of all the peoples in the future will have to become more social-minded. Henceforth no one can any longer lay claim to *culture* who does not feel a sense of shame at living comfortably while others as worthy as he, nay often better and more gifted, have to end their lives in want and woe. It will henceforth no longer be enough to talk brilliantly about the great books and paintings of the world nor will it suffice that one can become enraptured over a masterful symphony; all that is but meaningless decoration or self-indulgence unless the genius and the passion of the masters stir into action. "Es ist viel leichter andächtig schwärmen als gut handeln" (it is so much easier to wallow in pious sentiment than to act rightly), said the keen-minded Lessing nearly two centuries ago. But the only action in our time worthwhile as a major undertaking has two aspects: on the one hand, to work for the settlement of international disputes by arbitration and juridical procedure to protect us against periodic orgies of gore, waste, and madness; on the other, to bring down to earth the lofty, but much mistaken phrase "the inalienable right to the pursuit of happiness." We do not seem to be given to seeking happiness in the fashion of the Oriental fakirs who are happiest when they are most wretched. To us, "the inalienable right to the pursuit of happiness" presupposes first of all the chance of finding work and the security of keeping it by honest effort. Only after a man has found work and a decent economic existence does the pursuit of happiness become possible.

We teachers cannot control economics and politics, nor should we. But we can shape minds and can engender thought that in the course of time will produce in these two major fields of human activity conditions which are in keeping with the standards maintained by decent people in their private lives. We teachers by our very office in the structure of our modern society can do a great, great deal if we but rise to a vision of our power and our opportunity—and try to live it serenely and unafraid.

FRANZ SCHNEIDER

University of California, Berkeley

AN OUTLINE COMMENTARY ON MODERN LANGUAGE COMPOSITION

IN THE recent trend of modern language teaching, based on the Coleman report, emphasis has been placed upon reading which is assumed to give the maximum permanent return for the limited time allowed by the curriculum. It may be that all do not have precisely the same idea of what is meant by reading,—but let us not enter into discussion upon that point. The result of current attitude has been a minimizing of drill and composition, and the effect of this neglect is becoming sadly evident. Inasmuch as our space is limited, we may, perhaps, be pardoned for indulging in two dogmatic assertions: 1) no effective modern language teaching is possible without a definite program of composition drill; 2) there is no good reason why such drill should interfere with a satisfactory course of reading.

At the end of two years' study of a modern language the average pupil should fairly be presumed to have attained the following aims: 1) an unobjectionable pronunciation; 2) a command of forms; 3) familiarity with the essentials of syntax; 4) ability to read at sight average material, implying therefore a vocabulary of 3000-4000 words; 5) capacity to understand simple questions and to make reply. These aims cannot be won unless there is a composition program which is carefully planned.

Such a program will have three distinct stages. The first is associated with the lessons in the introductory book. The average elementary text presents the fundamentals in a psychological topic order that is substantially uniform. Each lesson commonly has a passage illustrating the grammatical points taken up, a questionnaire, drill exercises which may be partly permutations, and, lastly, review sentences to translate into the foreign language. Max Walter, in his *Methods of Modern Language Teaching*, urges that the pupil should write only what he can speak. That is absolutely true. The vital portion of the lesson is the illustrative material which should be read and reworked until the whole of the subject matter is in the pupil's mind. When questionnaire, verb and permutation drill are thoroughly done, the final composition exercise becomes almost sight-work. Under no circumstances should the pupil be allowed to attack the composition at the start.

The second stage belongs to the review of the fundamentals. Every teacher is infallibly amazed to find how much of the elements the average pupil has either never mastered or has forgotten.

So, if the reading occupies two-thirds of the class time during the second phase, the remainder will be allotted to review grammar which may be grouped into from eighteen to twenty sections. The pupil must be persuaded to regard this as taking the subject up *de novo*. The basis of the work may be either a formal review grammar or exercises upon the texts read,—preferably the former. Text, questionnaire, drill and a composition summary are the normal order. Syntax, particularly of the verb, will be dealt with somewhat more minutely, and the store of vocabulary and idioms will be increased. The oral stage will precede the written, and the pupil must be made to feel the necessity of keeping closely to the model provided.

Because of the teacher's failure to have a clearly defined purpose, the third stage often proves aimless. It should not be so, for it offers the opportunity for distinct progress in both reading and writing. Assuming that the first two stages have resulted in an adequate mastery of forms and elementary syntax, the effort is now directed toward the acquisition of idiom, an increase in vocabulary, and facility in the use of prepositions. It is far better to use an advanced composition book than to rely solely upon the texts read. The illustrative section must again be studied carefully, the idioms duly compared with equivalent English idioms, and the drill exercises should consist of an oral reworking of the text, utilizing as many parallel idioms as possible. The written composition then becomes practically a restatement of what has already been worked over thoroughly. Frequent review tests are desirable.

It will be noted that constant stress has been laid upon close association with the foreign language text, avoiding any attempt at independent composition. However, toward the end of the course, some effort may be directed toward retelling some of the reading material. Care is necessary here, if the product is not to be merely disguised English instead of a genuine specimen of the foreign language. The trial should be made only after a story has been worked over orally with some minuteness, and with books closed. Composition drill of this sort will be found to increase materially the ability to read extensively and intelligently,—which is the aim set by the Coleman report.

In conclusion, we trust that this hasty summary may not insult the intelligence of the average teacher. He may feel that we have been stating the obvious. But is it really so obvious? Judging by the questions that we have been asked, we believe not.

University of California at Los Angeles

H. R. BRUSH

THE VALUE OF DICTATION

THE *dictée*, one of the best devices known to the French themselves for the teaching of their tongue, is more or less neglected or misunderstood by teachers both in secondary schools and colleges alike. True, *dictées* are given, but the exercise is accepted as a sort of inherited practice and does not receive the thoughtful consideration and preparation that it merits.

Many elements enter into the wise use of dictation; appreciation, first of all, of the possibilities of dictation, then the proper selection of material and the incorporation of this material into the course as a whole, and lastly the manner of giving the dictation together with the proper use of the material supplied through the passage dictated.

Perhaps the strongest point in favor of dictation is the fact that during the exercise perfect attention to the work in hand is secured from every student in the class. All are equally hard at work for the time being and all extraneous matter is banished from thought. Now that classes have increased in size and the instructor must find some means for teaching successfully fifty students where once he taught twenty-five, the dictation is offered as a possible solution to his problem.

The possibilities of dictation seem practically unlimited. It can be made to serve every branch of instruction in French¹ from the first year work to that of senior study in college. But of course this implies proper selection of material for dictation as well as proper use of the material after it has been selected.

Let us consider first the selection of material to be dictated. The subject matter of this material must be within the comprehension of the students. It must consist of a vocabulary for the most part familiar to them, however not altogether familiar, for in that case the instructor would not have the opportunity to introduce new idioms and verb tenses, or in the case of advanced students to present varied styles of writing. Properly selected dictation drives home grammar rules and is more interesting than isolated sentences illustrating rules. The passage must be one that will serve the many purposes of dictation. It must stimulate interest in the subject matter, but at the same time permit the development of power in comprehension and observation. Sometimes in the way of review the instructor may compose a passage which will include

¹What the author says of *dictation* in the teaching of French seems to us to apply to the teaching of any other language [The Editor].

all the more difficult things previously learned through earlier dictation exercises. For some classes a continued story may be selected as successive dictations; it may be some story edited in a beginners' text where the material grows gradually more difficult and introduces all the points in grammar. For first year students such selections are especially helpful. Dialogue and poetry should be used from time to time and in more advanced classes other forms of composition; some instruction in versification and the proper reading of passages in oratorical style may be included also in the dictation period.

The most important phase of dictation, if one phase can be said to be more important than another, is the giving of the dictation. What is the best way to give a *dictée*? Since chief among the results to be obtained is the ability to comprehend oral French as it will be heard by the student later in lectures and conversation, the dictation must be read, not word by word, but by ideas. The most successful plan is that of reading the passage through once as a whole, as fluently as possible and without any indication of punctuation. The students have then some notion of what it is all about; some will have grasped the entire story, but all will have understood, in part at least, the selection. Then, without any attempt as yet to write, the class should listen to the instructor read, once only and rapidly, the first sentence, or the first clause if the sentence be long or complex. At the end of the reading of this first sentence the class should write what has been heard, then pause to listen for the next sentence. If students are allowed to write while the instructor is dictating, something is lost for the attention has been divided and the ear has not functioned as it should. A class may at first find it very difficult to remember a long sentence, but after a few days of dictation in this manner, the ability to listen will have been developed. Perfect listening soon results in the retention of what has been heard and the student can then write from memory with ease. Knowing in advance the idea he is to express, he can think a little about spelling and the agreement of adjectives, participles, etc. After the selection has been given sentence by sentence it should be read again as a whole, rapidly, but with pauses at the end of each sentence to allow students the time to correct their mistakes.

Now that the dictation has been given, what shall be done with it? Shall it be gathered up to be corrected by the instructor at some later date? No, if this is done, one of the greatest values of the exercise is sacrificed. The instructor must strike while the iron

is hot. The students are interested in the matter, they are perhaps still puzzling over certain expressions and surely will never be more concerned about the problems of the particular dictation than at the moment in which it is finished. Surely, if ever, then is the time to correct it. If the dictation has not been written by one student on a back blackboard, it can be written on a front board by one of the quicker students as it is re-read by the class itself. A properly selected dictation will make a fine reading lesson and one which the class should be able to do without too much difficulty, since it has already been read aloud three times by the instructor.

Many questions may be asked in French and answered by the students, thus making the dictation serve as material for conversation. A discussion of new points in grammar, explanations and drill on points may be incorporated into the correction of the dictation. In general, it is best to have each student correct his own work, but occasionally papers may be exchanged and a neighbor may indicate the errors. This is good in case some students are found to be careless in the correcting of their mistakes.

At times the papers, after they have been corrected by the students, may be taken up by the instructor and the class asked to reproduce in composition form the matter of the dictation, or this *composition* work on the subject of the dictation may be assigned for the next day. In the more advanced classes an analysis of the passage serves to give the students some training in what seems to be most lacking in the American student, the *pensée logique*, the ability to do logical analysis of a paragraph.

For grammar drill the instructor may require the entire selection to be re-read with a change of tense, number or person.

In order to find time for extensive use of dictation the number of pages covered in the regular text must be greatly reduced. Why not? The understanding of the language which is caught first by the ear and only later by the eye is ultimately of more value to the student, and surely the results generally obtained in the teaching of French warrant a change in method and practice.

LELLA WATSON

Santa Ana (California) Junior College

NOTES OF THE MODERN LANGUAGE ASSOCIATION OF SOUTHERN CALIFORNIA

ON April 29, 1933, the Association held its annual spring meeting at Scripps College, Claremont, Dr. Griffiths presiding. A resolution affirming the principle that instruction in subject matter is the prime essential in the training of teachers was read and adopted. A Resolutions Committee, consisting of Edwin T. Mohme (U. S. C., German), Kathleen D. Loly (Junior College, Pasadena, Spanish), P. J. Breckheimer (Belmont High School, Los Angeles, French), John F. Griffiths (U. S. C., Spanish), President of the Association, drew up and distributed the Resolution, which has been endorsed by institutions and associations from all parts of the United States. The Resolution follows:

A RESOLUTION AFFIRMING THE PRINCIPLE THAT INSTRUCTION IN SUBJECT MATTER IS THE PRIME ESSENTIAL IN THE TRAINING OF TEACHERS

In view of the criticism that teachers are often limited and weak in knowledge of the subject they are teaching, largely attributable to the preponderance of professional training over training in subjects to be taught, the MODERN LANGUAGE ASSOCIATION OF SOUTHERN CALIFORNIA endorses the conclusions and recommendations of Committee Q, a committee appointed by the American Association of University Professors to investigate the problem of required courses in education.

RECOMMENDATIONS OF COMMITTEE Q

based upon responses to an exhaustive questionnaire sent to representative teachers and administrators of secondary schools.

"In conclusion, the committee believes that it is an opportune time for this Association to express its view on the professional requirements (= courses in education) imposed upon high school teachers. The judgment of the Association as to what the American high school should be, and of the manner in which ideals for it are likely to be attained through teacher training, is worthy of the fullest consideration at a time when a national appraisal of secondary teaching is being made.

The Committee recommends that the Association endorse the following views:

1. There is no reliable evidence that professional requirements have resulted in an improvement in secondary instruction at all commensurate with the amount of the requirements.
2. A considerable lowering in the requirements would result in economy, and would not lessen the effectiveness of instruction in the high school. There is, in fact, reason to believe that, on the average, teaching would be improved through a possible increased knowledge on the part of the teacher of the subjects he teaches or of related subjects.

3. A maximum of twelve semester hours is ample to cover that part of professional training which can be regarded as essential for the beginning teacher who has a bachelor's degree from a standard college or university, and who qualifies for teaching an academic subject. The training should involve practice teaching and methods, the methods course being closely integrated with the practice teaching. Courses in psychology or educational psychology, when these are required, should be counted toward the requirement.

4. Some of the general courses which are now taken before a person has taught would be far more significant after he has had two or more years of experience. They should therefore not be a part of pre-service training. They should be moved into the graduate school, where they could be given a more substantial character.

5. The basis for renewal of certificates, or for advancement, should not stress professional study unduly, but should give emphasis to further academic study. Only in unusual cases should the total hours of professional work exceed 20 in the case of a person holding a master's degree.

6. The basic idea underlying certification of high school principals and other officials, when special certification is required, should be very carefully considered. It should not be forgotten that such persons have a wider and deeper function in education than the mere discharge of administrative matters. Certification requirements should not emphasize one type of qualification to the neglect of others."

The foregoing recommendations were submitted by the members of the Committee, and printed in the *Bulletin of the American Association of University Professors*, March, 1933, pp. 173-200.

Professor Émile Cailliet of Scripps College gave an interesting talk on *L'Étude des langues vivantes au service de l'internationalisme*. The German section heard Professor Ada Klett, also of Scripps College, treat the subject of Gerhardt Hauptmann, his life and work, while the Spanish group received the Impressions of Miss Margaret S. Husson, of her study in Spain.

The University of Southern California was the location of the autumn meeting of the Association, on October 28, the address of welcome being given by Dr. R. B. von KleinSmid, President of the University of Southern California. Dr. René Bellé spoke to the French section on *Impressions de France*. The German group had as its guest speaker Baron von Reichenberg, who spoke on the Austrian and German situation. Dr. S. L. Millard Rosenberg, University of California at Los Angeles, who had just returned from a visit to Spain, chose as the title of his address *La España de hoy*.

The December meeting of 1933 was held on the twentieth of the month in the Crane Auditorium of the Metropolitan High School, Dr. Griffiths presiding.

A report of the committee on publications was read by Mrs. de

Lowther. In part, Mrs. de Lowther said that in spite of the depression, the publication of the *Forum* should be continued. Mr. Shield having resigned as editor, the committee was fortunate in securing the consent of Dr. Barja, University of California at Los Angeles, to take up the editorial work of the publication. Mrs. de Lowther also reported that Miss Daisy Newby of Beverly Hills High School has consented to undertake the duties of business manager for the publication, and that she will be assisted by Mr. Burnham Benner of Lincoln High School and Mr. Oscar Jiménez of University High School.

The Articles of Incorporation and By-Laws presented by Dr. Dolch, Chairman of the Committee on Incorporation, were adopted. In accordance with the new Constitution, it was decided to move the date of election of officers forward to the April meeting. Following is an abstract of the By-Laws:

The name of the corporation shall continue to be the name of the present unincorporated association. The corporation is a non-profit sharing organization. The purpose is to promote and encourage the study of modern languages. The governing body of the association shall be the Executive Council composed of not less than seven nor more than thirteen members. The Executive Council shall have such powers and authority to regulate and control the affairs of this corporation and perform such duties as is provided by the laws of the State of California and the By-laws of this corporation. The members of the Executive Council shall include the chairmen of the various language sections, the officers of the Association: president, vice-president, secretary and treasurer. At each annual election of the Executive Council three members thereof shall be elected, whose term in office shall be for a period of two years. The Association shall designate the officers for the ensuing year. The quorum shall consist of forty-five active members in good standing.

Dr. Bellé delivered the address of the afternoon. Speaking on *Europe and Her Family Quarrels*, he stressed the necessity for a concerted action on the part of the intellectuals towards the promotion of international understanding and friendship.

ANNOUNCEMENT

The next meeting will be on Saturday, April 28th.

ISABELLE L. D. GRANT, *Secretary*

POLITICAL REVIEWS

FRANCE

IN foreign relations, the most difficult problem is occasioned by the withdrawal of Hitler from the Arms Conference and the League of Nations, and the determination of Germany to demand larger military forces than those allowed by the Treaty of Versailles. Specifically she now seeks arms equality with an army of 300,000. France is willing to concede an army of 200,000 with two international arms control periods. Hitler is anxious to negotiate privately with France. France is suspicious. She stands ready to examine any definite and concrete propositions with sympathy but none of these must be in contradiction with her prior engagements or a menace to her existing friendships.

Many have found it difficult to understand the French position. Why should France be unwilling to negotiate with Germany alone?

The main reason, it would seem, is the lack of faith that several nations have in Nazi Germany. They think that Germany's demands will continue to grow. They know that Germany has secretly rearmed to an alarming degree. They think that if Hitler had a sufficient military strength he would demand an immediate German solution of the Austrian problem, of the Polish Corridor and of the Saar Basin.

Secondly, France finds increased security in insisting that all negotiations and concessions be within the framework of the League of Nations. Hitler, it is true, proposes a new non-aggression treaty as a compensation but France sees no advantage in that as long as she has the Treaty of Locarno, guaranteed by both Great Britain and Italy.

Moreover, France finds it difficult to reconcile some of the statements of Hitler in *Mein Kampf* with his offer of friendship.

It seems, however, that in spite of her misgivings, France must sooner or later negotiate with Germany. The Saar problem among several others, is bound to bring the two nations closer together or farther apart.

The political sentiment in the Saar is uncertain. Socialists and Communists are strong in the Saar and they are not sure that they would enjoy the rule of the Nazis. Moreover, the Saar population is predominantly Roman Catholic. The Catholics harbor some misgivings regarding the new regime in Germany.

Recently Hitler proposed to France that the plebiscite be

abandoned, that the Saar be turned back to Germany without further delay. The French, seeing of how little avail had been the anticipated evacuation of the Rhineland, have rejected the proposal.

The Saar is going to be the most complex and difficult problem in Franco-German relations during the next two years. It may have, moreover, important and perhaps beneficial repercussions upon the domestic and foreign policies of the Hitler regime.

The true guarantee of peace in Europe seems to remain Franco-British cooperation. Great Britain has reasons to fear the Hitler aggressive attitude and is inclined to favor countries with a democratic spirit. France and Great Britain are dissimilar in their tastes, their conception of life is different, their political and economic interests often clash, but they still work together. The main reason is that, apart from material considerations, Great Britain and France remain intensely democratic in a Europe full of dictatorships. Great Britain knows, moreover, that she can not remain neutral in any European quarrel. The safety of her heavy investments and, with the modern development of aviation, her territorial security demand a constant vigilance on the part of Downing Street. She even fears with France that the failure of the League would leave the world but one other alternative, i.e., to revert to a pre-war condition of armed anarchy in which every country is the judge of its own rights, and is prepared to back its views by military force.

The French Government again postponed the payment due on the war debt to the United States. It was a great disappointment to many Frenchmen, Europeans and Americans, as this misunderstanding seriously interferes with the resumption of normal world trade relations. M. Herriot, former premier, and his numerous followers, hold that France should have followed the leadership of Great Britain and made at least token payments. But there is still a majority in the Chamber of Deputies holding that France made a great sacrifice in allowing the American second mortgage on Germany held by American bankers to become a first mortgage by the unconditional surrender of French claims to further reparations. As a compensation Mr. Hoover made the definite promise or, others say, held out the firm hope that the entire question of war debts would be reopened for consideration in the light of new economic and political developments. Still awaiting this long deferred examination, the French Chamber insists upon its right to postpone the payment. Mr. Roosevelt's tact and friendly un-

derstanding of that difficult political deadlock may find a way out as soon as his recovery program is well under way.

The most trying problem in French political life has been the balancing of the budget. The shortage is said to be 6,000,000,000 francs on a budget of about 50,000,000,000 francs.

From figures recently released it appears that the French taxpayer is the most heavily burdened. In 1914, the French taxpayer paid his government 11% of his income. This proportion is considerably higher since the war and it is now 27.6%. The English taxpayer pays 26.9% of his income to the government, the German 23.7% and the American 14%.

Due to the world economic crisis and to American inflation, French commerce has dwindled to half its normal volume. Now if the dollar is stabilized, at the present rate of exchange, France will be placed at a permanent disadvantage which only reduction of production costs or devalorization of the franc could overcome.

Moreover, stabilization of the dollar would be a severe test to French finance because capital which had sought refuge in France would likely return hastily to the United States. This emigration has already begun.

It seems that a new alignment of political parties is taking place in France. Political leaders speak of a new "concentration." The orthodox Socialists, those who follow Léon Blum, are persevering in their opposition to the governmental program while the Socialist dissenters or neo-socialists support the Government. Moreover, André Tardieu, several times Premier and former French High Commissioner to the United States, has been conducting a vigorous campaign against Parliamentarism. There is no danger as yet of a Hitler or of a Mussolini. The French will not easily surrender their prized privilege of speaking ill of their Government. Moreover, the dynamic power of the principle of Liberty and Equality in France is far from being exhausted. There is nevertheless some fascist propaganda reaching France across the Alps and across the Rhine. The recent financial scandal of the Bayonne pawn shop has been a severe trial for the present government. The majority of the French people seem determined to remain loyal to a democratic regime in spite of its frequent wastefulness at home and its occasional weakness abroad. They find in it a greater personal safety and a guarantee of national progress and individual self-respect.

PAUL PÉRIGORD

University of California at Los Angeles

GERMANY

The most significant event in recent months occurred in October when Chancellor Hitler gave notice of Germany's withdrawal from the Disarmament Conference at Geneva, because of "dishonorable and humiliating demands," and her resignation from the League of Nations, because she "can no longer subscribe to the covenant." While the German argument for the right to arms-equality seems logically unassailable, it is unfortunate that diplomatic blundering should have led to the country's renewed isolation. Indeed, until the Hitler *coup d'état* of last year, sentiment for the revision of the Treaty of Versailles was gaining ground in Great Britain, the United States, Italy and even in France.

In the present regime in Germany we may see the reaction of the people not only against their intolerable economic situation, but against the provisions of that treaty which they have been inclined to view chiefly as a settlement to insure French hegemony over the continent.

In preparation for the November elections when the general policy of the Hitler government was put before the people and a plebiscite taken of Nazi accomplishments at home and abroad, an active campaign was instituted by the Chancellor himself, his Ministers and the whole propaganda machine of Dr. Goebbels. In the speeches it was emphasized that Germany desired peace and was ready to observe all her treaty obligations, but great stress was also laid on Germany's honor, solidarity and her rightful claim to be treated as an equal among the great nations. She was prepared to scrap, on a basis of equality, any and all weapons in the same proportion as other nations.

The election of a new Reichstag in November could not be taken seriously as far as being an expression of the political views of the German people. There was in existence but one party, the National Socialists, the others having been suppressed or *coordinated* with the party in power. The voters were given but one list of candidates. Such as it was, the polling on November 12th proved that Hitler was endorsed by an overwhelming majority. The National Socialists' control over public life in Germany is practically complete. Apparently only the Nationalist and Catholic Centre parties still offer possibilities of opposition in the future. In view of past history and the political ineffectiveness of the multiplicity of parties, this new *totalitarian state* is welcomed by many intelligent people and seen as a reform long overdue.

However achieved, and making allowance for the misgivings felt by many, and especially older, people, the present unity of the German people is remarkable.

German publicity on the subject of unemployment relief should not be accepted without reservations. Thousands of Jews and Marxists were simply removed from the unemployment lists. A productive form of reducing unemployment is the policy of placing large numbers of workers on farms throughout the land. It is significant that even the Junkers have voted to offer to divide their big estates, in part at least, for the establishment of peasant homesteads.

Under pressure of public opinion in foreign countries the Hitler government has been obliged to make two important concessions in regard to persecutions of Jews in Upper Silesia, and in the question of Jewish athletes participating in the Olympic Games. The spirit of antisemitism continues and Jewish professional men seem to be the worst sufferers.

The great reorganization of industry undertaken by the National Socialists has been carried on largely without legislative enactments. They simply appointed an Economic Commissar to supervise this fundamental reorganization. According to Werner Daitz, one of the chief economic experts, the country is to be committed to "Autarkie" or economic nationalism in order to ensure self-sufficiency in case of war.

On November 15th Hitler surprised Europe with his declaration to the Polish Minister at Berlin of a non-aggression policy. This assertion on the part of the author of *Mein Kampf* was not everywhere taken seriously. Nevertheless the German government had given evidence of its pacific intentions on October 20th by ordering the confiscation of Professor Ewald Banse's book *Military Science* and by officially prohibiting two songs which had been favorites in the repertoire of German jingoes.

Because of the singleminded devotion of the German people to the state the Third Reich has been likened to Sparta. A sterilization law providing for "the prevention of inherited diseases in posterity," which was to go into effect on January 1st, offers evidence of the extreme interest in racial values.

GERALD M. SPRING

University of California at Los Angeles

SPAIN

Outstanding among the results of the general election on November 19, 1933—most important event in the political life of Spain after the dissolution of the Cortes Constituyentes on October 9—was the capture by the group of parties of the *Derechas* (Right) of some 207 seats in the new Cortes. Of the remaining 266 seats 99 went to the *Izquierdas* (Left), and the rest, 167, to the Centre parties, among which Lerroux's Radical Republicans got the lion's share—104 (these figures may vary a little.) There is no denying the evidence of these figures. Needless to say, such a victory of the *Derechas* was obtained at the expense of the very parties that ruled Spain during the last two years: Azaña's Republican-Socialist coalition. Thus, the Socialist party, the largest in the Constituyentes, saw its former representation of more than one hundred reduced to 58, more or less. Azaña's own party, *Acción Republicana*, was left with only 5 members—a loss of some 25. As to the Radical Socialists, already divided among themselves before the election, they were all but swept off the political map. Even in autonomous, radical Catalonia things did not go any better, the *Esquerra* (Left) losing about half of its former representation to the *Lliga* (Centre).

It would be easy to speculate as to the causes of this shifting of public opinion towards the right, but there is no question that, to a large extent, it was due to the policies of the Azaña government, or rather governments, as these policies expressed themselves, first, in the new Republican Constitution, and then, in the several complementary legislative measures. It was the spirit of reaction against the oft-criticized anti-religious and more or less socialistic tendencies of both the Azaña government and the Cortes Constituyentes that gave the *Derechas* their victory—a victory for which, on the other hand, Spanish women, voting for the first time, deserve no small credit.

This much recognized, it would be wrong, however, to conclude that the opposition to these policies is as general and as great as the present reaction would seem to indicate. The truth is that, even more than the particular policies in themselves, what in this case disgusted the people was the rather aggressive manner in which they were frequently carried out. As to the policies themselves they are many of them an integrant part of a broad and rather general, even if vague, national ideology, and none of those policies would probably have aroused so much resent-

ment had the questions been approached in a spirit of respect and of political compromise.

As a consequence of the clear-cut division between *Derechas* and *Izquierdas*, it will be the Centre parties — Lerroux's Radical group, in particular—that will play the leading rôle in the new Cortes, for some time at least. Not only did the Radical party retain its former strength, but its total position was greatly consolidated. Hence the natural decision on the part of the President to ask Lerroux to form a new government, as he did on December 16.

On December 19, Premier Lerroux read the official ministerial declaration before the new Cortes—an innovation, the traditional custom being to make a speech. Above all, he emphasized the need of consolidating the Republic by trying to reconcile the conflicting interests under its regime. Only thus can social order, moral discipline, and the prestige of the law be assured. The economic life of the country must also be improved both inside and outside (statistics place the number of unemployed at 700,000). As to the laws passed by the Cortes Constituyentes, they will be, in principle, respected and enforced, but rectifications will be made when necessary. Some of these rectifications will undoubtedly have to do with the agrarian and the religious questions, and it is not too much to anticipate that the policy of the new government will be, in regard to these as well as to several other problems, more conservative, or call it less radical and socialistic, than heretofore.

The Syndicalist-Anarchist fermentation that has been going on for years, and which, since the advent of the Republic, has become so virulent, exploded once more during the week of December 10, leaving behind the accustomed trail of violence and bloodshed.

On December 25 the President of the Catalonian *Generalidad*, Francisco Maciá, passed away after undergoing an operation for appendicitis. Deeply regretted, if not loved, by all Catalonians, he goes at a time when Catalonia's politics are in a rather difficult condition. To succeed him, señor Companys (*Esquerra*) was elected on January 2. His election was the work particularly of the *Esquerra* members in the Catalonian Parliament, those of the *Lliga* having refused to cast their votes.

CÉSAR BARJA

University of California at Los Angeles

REVIEWS

La peine des hommes. La mort de l'or. By Pierre Hamp. (Paris, Ernest Flammarion, 1933, 340 pp.)

Mr. Pierre Hamp has just added to his series, *La peine des hommes*, a volume of unusual interest. *La Mort de l'or* is to the stock market what his former documentary novels—*Le rail*, *Marée fraîche*, *Vin de champagne*, for example,—were to the life of the railways, the fish trade, the manufacture and consumption of wine. Having inherited the tradition of Balzac, Goncourt, Zola, Pierre Hamp continues the literary exploitation of reality,—not the psychological reality pursued by many contemporary writers, but that social reality presented in monographs and articles in the serious magazines by sociologists, economists and reformers.

La mort de l'or depicts the world of high finance, of bankers, speculators, promoters and brokers, market manipulators and the like.

The ruthless war waged by greedy individuals of that group against each other, the plundering of small purses by wealth-crazed capitalists, the rapid centralization of the precious metal in the vaults of the *Banque de France*, the unceasing emission of commercial paper, unbacked by real value, to a gullible public whose proverbial sanity has given way to the intoxication of get-rich-quick schemes, and whose ignorance of the changes brought by the industrial era into the financial structure makes them an easy prey of money sharks, these are some of the things which go to compose this book.

But Hamp is more than a painter. Neither his naturalism nor his impressionism would be sufficient claims to our attention, were it not that he has a thesis to present, a doctrine to defend, a religion to communicate: *he who labours is entitled to a fair and adequate share of the goods of this world*. It is because those who sit on high, the governing class, forgot that principle of social justice that, according to Hamp, their group is condemned to disappear. For when, as in this novel, the "little fellow," having nothing left, is no longer a suitable object of enterprise for the rapacious financiers, these, impelled by something greater than they, a sort of *Nemesis*, will want to conquer each other's booty and in this gigantic battle they will perish.

In this instance, the end of capitalism, regarded by Hamp as inevitable, is speeded up by the discovery that the gold ingots and coins which have gravitated to the *Banque de France* from all parts of the country, only to be piled up in its vault, are disintegrating into worthless dust. An eminent scientist called to study the strange phenomenon finds in it corroboration of his theory that a peculiar self-destructive action is induced in gold by some sort of magnetism which develops in its mass when that rare metal is accumulated in large quantities in a certain location.

A symbol may be implied here, for while, for the student of physics, this may be pure fancy, for the economist it possesses some element of truth, as recent events have proved.

To return to the story: the bank authorities manage for a while to keep secret the appalling discovery, but it leaks out somehow, so that vague and contradictory rumors begin to circulate in the financial world. Bank and gold-mine stocks drop with vertiginous rapidity to climb again fitfully with every

wind of financial opinion. Some, having taken the *bear* side of the market, make at first tremendous profits only to see them evaporate with the continually falling prices. Rallies of short duration induced by the *bulls*, who suspect a hoax, merely add to the panic. Indescribable disorder invades the *Bourse*. Some commit suicide on the very steps of the building, that temple of wealth wherein fabulous fortunes once were amassed. In this pandemonium the incensed mob mills about and vociferates. The atmosphere is that of the great days of history, that, for example, of the Fourteenth of July, 1789, just before the enraged populace, by its march on the *Bastille*, inaugurated a new era.

Pierre Hamp, however, halts his novel here. Though the plot is altogether inconclusive and the reader is likely to feel at this point a sort of frustration come over him, the author chooses to conclude then. The words of Jules Hureau, the "forgotten man" of this story, give it, however, a semblance of *dénouement*. Hureau, who incarnates Hamp's favorite personage, the workman who has the cult of work honestly and well done, done lovingly too, with the pride of the artisan who knows he is performing a useful and noble gesture, Hureau is addressing the speculators: . . . "Dirait-on pas que vous avez un métier? Vous ne savez même pas ce que vous faites et de quoi vous trafiquez. Je vais vous le dire. *La Bourse* est en train de mourir avec le capitalisme qui l'a créée."

In the last chapter which is invested with a sort of biblical character by its title, *Le discours sur le degré*, Pierre Hamp develops his most cherished belief and states a prophecy: . . . "Toi, dit-il, s'adressant au premier en face de lui, qui était Gaston Garnier, est-ce que tu sais que tu fais une triste besogne? Quand on travaille le fer ou le bois on a du contentement. Le fer et le bois, ça ne trompe pas. A la Bourse, qu'est-ce que vous avez de vrai, de solide? Rien . . . Dans les titres que vous vendez il y a du travail. Pour vous, Lens c'est un nom et un chiffre, un coup de gueule et un coup de crayon. Combien de mineurs qui tapent à la veine et meurent. Quand vous hurlez les cours, des hommes ensevelis crient pour leur vie. Les titres des sociétés immobilières montent pendant que des maçons et des couvreurs tombent des échafaudages. Qu'est la valeur de l'or auprès de celle du travail? Il n'y a pas de métal plus précieux que les mains d'un homme qui aime son métier. Votre papier de Bourse, c'est notre peau. La-dessus les banques spéculent, les haussiers et les baissiers s'attaquent, les scandales s'accumulent. Les escrocs font de belles carrières . . . Je sais la vérité sur vous plus que vous ne pouvez la savoir vous-même. Parce que j'ai entendu des capitalistes qui disaient ce qui était dans le fond de leur âme, ce qu'ils cachent toujours à leurs ouvriers, à leurs actionnaires. Alors je vous dis, ce n'est pas le Socialisme qui tuera le Capitalisme. Voilà la grande vérité. Vous n'êtes pas au service d'une idée qui peut vivre. Nous nous sommes donné beaucoup de mal pour l'attaque alors qu'il n'y a qu'à la laisser faire pour qu'elle creve . . . Une révolution n'en aurait pas tant fait. Nous ne voulons pas détruire. C'est le Capitalisme qui détruit. Il détruit le riche et le pauvre . . ."

Few books are of so much current interest as this one. Why repeat here the criticisms so often levelled against Hamp for his inability to compose a plot in the traditional manner, knitting his incidents into a nice, harmonious design? Hamp's vigorous plea for a type of novel that will be objective and will take into account the kind of world in which we have to earn our daily bread, the world of toil and effort, his courageous and convincing example, his humani-

tarian ideals are sufficient merits to recommend him to us. We believe with him: "Ce n'est point tant de grands écrivains dont on a besoin, mais d'écrivains vrais."

GEORGE NIVON

Occidental College

Genio de España. Exaltaciones a una resurrección nacional y del mundo. By E. Giménez Caballero. (Madrid, Ediciones de *La Gaceta Literaria*, 1932. 342 pp. 5 pesetas.)

The keen and vivacious Giménez Caballero in this new work, presents us with an additional link in the long chain of queries about Spain. These questions, fundamentally inspired by the decline of Spain as a political power, represent an endeavor to discover a prescription for recovery.

The charge of possessing a pachydermatous nature may be launched against me, but I feel inclined to confess that such literary efforts, in spite of the distinguished accomplishments of many writers who indulge therein, are, as I see it, quite generally boresome in their morbid introspection; unsatisfactory in their gropings; unjust in their primal personal grouch.

The first two parts (pp. 15-114) of Giménez' book are chiefly negative in character. The writer makes a summary review of the remedies suggested since the XVI century, beginning with the Council of Trent, but he reserves his most pitiless mockery for the attitude of the Generation of '98 and his very rabid but (why not say it bluntly?) just lashings for Ortega y Gasset's *España invertebrada*—a book false in its forced structural simplicity.

In the ample and extensive third part (pp. 117-337) the author gives us his personal interpretation. Starting from the genius of the Orient (God above man) and that of the Occident (man above God), he finds in Rome the genius of Christ (Caesar and God; liberty and authority; hierarchy and humility). It is to that we need to return: a Catholic, Roman, individual and, at the same time, authoritative ideal, ultra-national, with a hierarchic society, according to a certain Fascist organization. Such was Spain when she was great; thus only can she again be elevated.

The approach to Spanish historical problems has ever been so mystical, that a few materialistic considerations, not entirely negligible as factors contributing to her hegemony, may not be amiss. Spain was the first country in Europe to be constituted as a strong state of Caesaristic type in a modern manner. This endowed her with exceptional strength. As to population, with Portugal, towards the end of the XVI century, she had ten millions against France's sixteen; but, if one includes the Italian and Flemish possessions, the Catholic king appears with eighteen millions against sixteen for the Christian monarch. Germany and Italy, neither of which was yet unified, with their twenty and thirteen millions respectively, are not to be reckoned with. England and Wales did not exceed four and one-half millions. Poland and Prussia together had three millions. The Scandinavian countries, two millions. Do not these matter-of-fact figures furnish the key to the history of the period? Once at her height, in proportion as Spain accumulated enemies, her end was axiomatic. For her to have escaped would indeed have been miraculous. In three centuries, England increases her population 680%. The Germans are now united; and so is Italy; while Spain passes from a first to a second-rate power

in Europe (see Julius Beloch, *Die Bevölkerung Europas zur Zeit der Renaissance*, *Zeitschrift für Socialwissenschaft*, 1900, III, pp. 765-786). As to wealth, the proportion, I consider, would be similar.

Now, what is the effect of all this in the spiritual sphere? Let us only say that just as the feeling of being first and playing the first rôle naturally exalts the individual and brings him to the front, that of playing a secondary rôle shelves him, giving him a provincial and awkward mien. Even a man as courageous as a Cortés or as diplomatically able as a Gondomar needs a proper national background, if he is to develop his capacities to the fullest.

Returning to politics, which appears as the hidden motive of all this literature, and with special reference to the Fascist enthusiasm of Caballero, he is sufficiently intelligent to perceive that what a country like Italy—which is politically the fifth in Europe and the seventh in the world—is doing, and however noble her efforts may be, has very much the character of a compensation for an inferiority complex.

Let us be neither a Jeremiah nor a Dr. Pangloss. Forward, then, nobly, doing our work, singing our song, with no attempt to solve the unsolvable.

To conclude: I fear that my opposition to the *genre* has perhaps produced an unjust impression of the book of Giménez Caballero. He has the all-embracing intuition of a poet; the steel-like penetration of intellectual acumen; the exuberance of youth; a prose style, vibrant and ebullient. He accomplishes his mental juggling with neatness and suggestive *finesse*. His book, withal, while one may not be fully in accord with its thesis, is a real artistic delight.

ERASMO BUCETA

University of California, Berkeley

Jahre der Entscheidung. By Oswald Spengler. (München, C. H. Beck'sche Verlagsbuchhandlung, 1933. xii + 165 pp.)

Whatever one's judgment of the *Decline of the West* may be, Oswald Spengler merits serious attention because of the immensity and profundity of his knowledge. When the *Decline of the West* appeared in 1918, it immediately became a catchword in Germany. Spengler's icy-cold, dispassionate interpretation of history as an inexorable rise and fall of nations and their culture was accepted by the defeatists as a confirmation of their apathy. Others again, while eager for Spengler's monumental revelation of history as a sequence of cultures in their totality, rejected the prophecy that the deathknell of European culture had already struck, for they held that through a systematic, thorough purification a race and culture might be reinvigorated. Spengler's prophecy of gloom has thus become, quite paradoxically, the cue from which reascent Germany has taken its lead. Spengler himself, however, singles out no particular race or people as ultimately victorious; more important to him is the harmonious admixture of any blood that will produce a vigorous, rigorous, creative people.

In view of the recent advent of fascism, Spengler has seemingly modified his pessimism, for the book reviewed, *Jahre der Entscheidung*, which presents a scathingly unfavorable analysis of the last two hundred years, ends significantly both in its introduction and in its main portion with a question, thus admitting the possibility of a favorable answer: "Wird es (mein Buch) die

gewuenschte Wirkung tun? . . . Wer wagt es sie (die Wuerfel der Entscheidung) zu werfen?"

In Spengler's opinion our present chaos is not attributable to such recent events as the World War, inflation, international debts. The World War merely precipitated a state of mental, moral, and economic exhaustion toward which Europe had been drifting, or rather had been led by unscrupulous demagogues, during the enervating years after 1871, marked by the introduction of universal suffrage, the rule of Marxistic parties, the prevalence of a materialistic, slothful, decadent pacifism coupled with the arrogance of the "mob and the snob." Spengler traces the roots of the evil to eighteenth century rationalism: the doctrine that all men are created free and equal and innately good; the formula "the greatest happiness of the greatest number," advocated by English materialists; Adam Smith's *Wealth of a Nation* which deals only with prices and profits—mere abstractions—and disregards creative man and the life of a community other than economic; a government of and by the people as founded in the United States—in brief, a materialistic philosophy that reckons and evaluates life no longer qualitatively but only quantitatively. He then proceeds to relate what havoc these ideologies have created in subsequent years.

According to Spengler, freedom does not signify absence of responsibility but rather the voluntary choice of a duty and an obligation in preference to license and privilege. Neither does culture consist in the acquisition of cheap machine-made trinkets, a mere accretion; culture is the result of arduous, self-denying, albeit self-expressing, labor. The happiness that demagogic labor leaders have held up for the masses as a worthy goal has been a materialistic, levelling ideal of complacency and smug security, leading to lethargy and degeneration.

Spengler points out that ever since 1905, when Japan, materially strengthened by her acceptance of occidental civilization, defeated Europeanized Russia, the colored races have become race-conscious. During the World War they came to realize not only the vulnerability of the white race, but also its dependence upon the colored races. It is not a far step from that realization to the assertion of their own independence, nay of their supremacy. The colored races have not yet been enervated by the social arrogance and the economic parasitism through which, to be sure, the proletarian masses of western Europe achieved a victory in the class war, a struggle, however, which exhausted the strength and integrity of the nations of which they form, after all, a part. Only in a discarding of the ideologies and practices inaugurated by eighteenth century enlightenment, does Spengler see the salvation of western civilization.

ERWIN T. MOHME

University of Southern California

L'Oeuvre d'une Révolution. L'Espagne Republicaine. By Germaine Picard-Moch and Jules Moch. (Paris, Les Editions Rieder, Troisième édition, 1933.)

Of the already abundant bibliography, national and foreign, concerning the events and the political and social changes which have occurred in Spain since the proclamation of the Republic, April 14, 1931, to a more or less recent date, *L'Espagne Republicaine* by Germaine Picard-Moch and Jules Moch is without doubt one of the most comprehensive and best oriented works. Its authors

appear to have left behind them, on setting foot in Spanish territory, all the dead weight of prejudices and misleading fancies so common in books of travel and interpretations of social problems in foreign countries; they have travelled widely; they have put themselves in contact with, and have heard opinions of every class of people, from the men most important in the political and intellectual life of Spain, to industrial workers of the Basque provinces and of Catalonia, the miners of Riotinto and the peasants of Andalusia and of La Mancha; with eyes wide open they have walked through the streets of the large cities and of the villages of different regions of Spain; they have been present at sessions of the Cortes and at meetings of organizations of workmen of very different political creeds. And, with all this material, they have composed a volume of 394 pages, of clear and concise prose, full of interesting information, not only for French readers, but even for Spaniards themselves.

The book begins with a brief, historical outline entitled *De Christophe Colomb à Primo de Rivera*. In the second chapter are discussed the events which preceded the change of regime and of the proclamation of the Republic. *Hommes au pouvoir* is the epigraph which heads the third chapter; and in it are offered to us silhouettes drawn with skill and precision, of our principal men in power and some of their more prominent assistants (Alcalá Zamora, Azaña, Besteiro, de los Rios, Largo Caballero, Prieto, Lerroix, Alborno, Domingo, Fabra Rivas, etc.), as well as some notes of interviews with them. After several chapters dedicated to the study of the orientation and strength of the political parties, to the analysis of the Constitution and of some of the complementary laws, are others, at least equally suggestive, as those entitled *Fièvre d'Instruction*, on the problem of instruction and of the plans and conquests already realized by the Republic in the field of education; *La terre pour tous*, on the agrarian problem; *Leviens de commande*, concerning public works and finances. Completing this book are five chapters dedicated to the analysis of the social and federalistic movements, and another, the final, projects a scrutinizing glance toward the future. This future, the authors of *L'Espagne Républicaine* see with optimism, notwithstanding the problems and difficulties of the present moment, both within and without Spain.

Although Germaine and Jules Moch have examined with care and perspicuity the national soul of Spain, they do not appear to have taken into account all the power of the forces which were trying to turn aside the markedly radical course of the Republic toward more conservative tendencies. The dissolution of the Cortes Constituyentes and the result of the elections that took place the 19th of last November must have been for them two great surprises.

ANTONIO HERAS

University of Southern California

Aufgaben einer nationalen Literaturwissenschaft. By Walther Linden. (München, C. H. Beck'sche Verlagsbuchhandlung, 1933.)

It has seemed possible to the scientific mind of our age to attain to a relatively perfect understanding of the laws which govern the physical universe and human conduct, and hence it has been generally believed that the intelligence of man could master and control the principles and laws which underlie not only the physical and natural sciences, but also human society. In the fields of the physical and natural sciences the present scientific, rationalistic method

has produced very positive results, in its practical application as well as in the theoretical formulation of the deeper truth.

But man has not been so fortunate in his attempt to redefine his position in the changing aspect of the universe. He has misunderstood the true meaning of objectivity, as applied to the realm of metaphysics and religion. When man began to place all confidence in the operation of the mind, when he believed that in time all could be comprehended by the mind, he placed the principle of an abstract rationalism in the place formerly granted to the principle of religious truth. Rationalism points to man, it is essentially his product, it develops a barren, mechanical, statistical formula. All aspects of life which transcend rational perception are denied. In the end rationalism hampers and impoverishes life. The religious principle points to truth beyond the grasp of human intellect, it is transcendental and interprets all manifestations of life as a necessary counterpart of a metaphysical and religious reality. It enriches and inspires life.

Linden insists that the German author as well as the critic must turn away from this barren, abstract, mechanical conception and turn to the organic-synthetic point of view, which is inherent in the German tradition. He stresses the tension between reality and spirit, between the experience of the forces of life in this world and the realization of the truth and significance of eternal values. The experiences of this life and the realities of this universe must be sublimated into the ideal conception of a higher religious significance. A new literary realism must be attained which will express this organic picture of life. The poet must create images of men as an expression of his own human ideals, the critic must evaluate the message of the poet on the background of the social and economic world in which he is living but above all he must bear in mind the importance of the religious element as it expresses itself in the national life of a people. This religious problem will now become the cardinal problem of the literary critic.

ALFRED KARL DOLCH

University of California at Los Angeles

TEXT BOOKS

FRENCH

Grammaire de l'Académie française, nouvelle édition. (Paris, Firmin-Didot, 1933. 264 pp. Paper, 15 fr.; boards, 20 fr.; leather, 33 fr.)

"L'Académie, aussitôt après avoir publié la première édition de sa Grammaire, en a entrepris la revision . . . Parmi les observations qui lui ont été adressées, elle a tenu compte de toutes celles qui lui ont paru justifiées . . ." (*Préface*). The present edition, which would be more truthfully described as *revised*, is but little longer than the first. As author of the most drastic criticism appearing in the United States of the first edition (*Remarks on the "Grammaire de l'Académie française," Modern Language Journal*, Nov., 1932), I hasten to say that, as revised, the *Grammaire* can be called harmless and disappointing. It remains addressed to a French public and has the scope of a school primer. How can it meet the needs of the foreigner when it omits the conjugations of *devoir* and *recevoir*? The first edition "hesitated" between the plurals *sanatoriums* and *sanatoria*, but the second edition omits these words entirely, as well as *bétail* and *bestiaux*, where a blunder was made before. The queer prohibition of *Ce n'est pas rien*, has gone, but no rule is yet given for the agreement of an adjective if used after the phrase *avoir l'air*. The only point I am now ready to protest is the preference given to the forms like *je m'assois*. It is a delight to call attention to one reform, the hyphen proposed for *grand-mère* and the apostrophe dropped from *grand peur* and similar words. A London edition has been published, and American teachers will soon have to buy this *Grammaire* too, since it is getting widely known to the public.

Vingtième siècle, an Anthology of the New French Prose and Poetry. By Régis Michaud. (Harper & Brothers, 1933. 505 pp. \$2.00.)

This volume "does not deal with contemporary French literature as a whole, but only with those authors who showed the greatest originality of thought and style and with the advance-guard." Hence much of the material presented here is still unavailable even in college libraries. Michaud's characterizations of the epoch and the work of his varied head-liners are as profitable and interesting as the classroom lectures that many of us remember gratefully. His authors are Apollinaire, André, Breton, Claudel, Cocteau, Colette, Delteil, Ducasse, Duhamel, Durtain, Fargue, Gide, Giraudoux, M. Jacob, Jammes, Larbaud, Mallarmé, Montherland, Morand, Mme de Noailles, Péguy, Proust, Ramuz, Reverdy, Rimbaud, Romain, Salmon, Soupault and Valéry. For the teacher, this arrangement in strict alphabetical order is ideal. The 372 pages of the anthology proper will be found almost exclusively difficult (Mallarmé is only represented by *l'Après-midi d'un faune*).

Vingtième siècle includes a fat Supplement, treating of such matters as *Poésie pure*; Style, Logic, Words, Punctuation; Humor; Cubisme, Futurisme, Dadaïsme; Baudelaire, E. A. Poe, and will be found in itself worth the modest price of the book. The proof-reading has been done with care, but see pp. 319, 320 and p. 75, "Sur la fleuve amour" for the Amur river, le fleuve Amour. Rather strangely, except for bits by Apollinaire, we are given nothing reflecting the War.

Manuel élémentaire. By Newton S. Bement. (Harper & Brothers, 1933. 382 pp. \$1.60.)

From the hand of a well-known student of grammar at Michigan this *Manuel* teaches a valid vocabulary of 1454 words, previously established by research. The basic French texts are spontaneous and ring true. Bement even provides simpler passages in each lesson for practice in dictation. Such happy explanations of idiom as this characterize the book:

d'autres

d'autres monuments

"The similarity of construction results from the fact that in the first example a noun is elided, or *understood*, after *autres*. For this reason the construction remains the same as if the noun were present."

May I suggest that the explanation of the imperfect tense could be improved in a second printing? It seems doubtful that a French nasal can be correlated with English sounds, as by saying "om; o as nasalized in comb, am, o (*sic*) as nasalized in song." The printing is notably good, each page is well-aired.

The Cuthbertson Verb Wheels: French. By Stuart and Lulu Cuthbertson. (Extension division, University of Colorado, 1933. \$.35.)

Calibrated to conjugate 49 verbs on its face, this wheel lists nearly 200 of the commoner regular and irregular verbs on the back. Thus it has the value of a classroom companion instead of the limited function of a guide to irregular forms, of which a certain number (e. g., *bénir, cuire, redire*) are not listed. But in the next edition *vouloir* must be added to *avoir, être* and *savoir* as forming its imperative on the present subjunctive stem.

WILLIAM LEONARD SCHWARTZ

Stanford University

GERMAN

Beginners' German. By E. H. Zeydel. (D. C. Heath & Co., 1933. xv + 379 pp. \$1.60.)

Beginners' German by Professor E. H. Zeydel is outstanding both in its aims and in its technique. Not only has Professor Zeydel preserved a laudable balance in emphasis, and a welcome diversity of subject matter, but he has introduced 54 new illustrations, a good map and a series of ten collateral readings in English. The method of presentation is inductive and cumulative throughout. Strong emphasis is placed on word-study and vocabulary, and a wide variety of exercises is provided. Some teachers may, however, entertain a doubt as to the advisability of including the true-false type of test exercise which Professor Zeydel occasionally employs. The first thirty lessons are printed in English characters "to help the beginner in the most difficult stage of the work." The German characters are then introduced and used in the remaining 33 lessons.

A certain laxity may be observed in the treatment of phonetics and pronunciation, and no doubt the misstatements which occur in the first printing will be corrected in later editions. The content and grading of the reading selections are particularly good, and ample suggestions are given to encourage reading by direct comprehension. *Beginners' German* should find a wide public among

beginning students in both high school and college. It will not only instruct the beginner in the technique of the German language, but it will arouse in him an appreciation of German life and culture.

Fundamentals of German. By George M. Howe. (Ginn & Co., 1933, viii + 232 pp., with double-page map. \$1.60.)

Howe's *Fundamentals of German* is an elementary lesson book based on the conviction that the primary purpose of the first semester's work in a foreign language is "to acquaint the student with the essential and fundamental facts" of its structure and technique. "This conviction has determined the choice of vocabulary, the subject matter of the exercises and the presentation of grammatical material."

The book contains twenty lessons each having as a nucleus a set of connected German sentences varying from one-half a page to a page in length. The same vocabulary and grammatical principles are again illustrated in a set of sentences for translation from English to German. Questions for classroom discussion of the exercises are provided in the appendix. *Fundamentals of German* is especially suited for mature students who already have a fair degree of proficiency in one or more foreign languages.

Emil und die Detektive. By Erich Kästner. Edited by Lillian L. Stroebe and Ruth T. Hofrichter. (Henry Holt & Co., 1933. The text 94 pp., exercises 39 pp., vocabulary 52 pp. \$.80.)

The problem of selecting elementary reading is growing more vexing from year to year despite the appearance of many new texts in this field. The subject matter of many of our literary and cultural readers is excellent, but their style and vocabulary are often so difficult that the student becomes discouraged and never develops the habit of rapid reading. The easy informational readers, simplified tales, and children's stories, on the other hand, may be easy enough to permit rapid reading, but the subject matter is either familiar, puerile or inane and thus fails to arouse the interest of the adolescent or adult student.

This edition of *Emil und die Detektive* presents interesting subject matter in a form sufficiently simple to encourage the student to read on for himself. Emil is a German school boy who lives in a small city and takes a trip to Berlin where he is to deliver a sum of money to his grandmother. While he is asleep, the money is stolen and Emil with the help of several other boys trails the thief and finally recovers the money. The story deals with many phases of contemporary life in Germany and the language is simple and up to date. Perhaps the theme may prove somewhat too juvenile for older students, but most beginners in German will like this amusing narrative for its simple style and its vivid action.

Gerhart Hauptmann's Hanneles Himmelfahrt. Edited by W. D. Zinnecker. (Prentice-Hall, Inc., 1933. vi + 149 pp. \$1.20.)

It is gratifying to observe the growing interest of teachers and publishers in contemporary German literature. The difficulties which beset both editor and publisher in this field are legion, and many a costly experiment must, of course, be undertaken without hope of adequate reward. Heartened, perhaps, by the

success of Wittmer's edition of *Die Weber* (Prentice-Hall, 1930) and by Evans and Feise's edition of *Einsame Menschen* (Henry Holt, 1932), Professor W. D. Zinnecker has attacked and solved the manifold problems involved in editing Hauptmann's *Hanneles Himmelfahrt*.

This little play contains the essence of Hauptmann's literary significance, his naturalism, his romanticism, his tender human sympathy. In its original form, however, with its entrancing mixture of dialect, colloquial German, rhythmical prose and verse, it can be adequately appreciated only by advanced students of German literature. The theme and treatment, on the other hand, are so simple and universal that even second-year students should enjoy reading it. Professor Zinnecker has overcome the dilemma by paraphrasing all dialect passages in excellent High German, and placing these together with the necessary stage directions on the lower half of the page in the same style of type as the original. The advanced student may thus admire Hauptmann's artistry and the remarkable elasticity of German as a vehicle of expression by reading the original version, while the elementary student may appreciate the literary charm and universal appeal of the work by using the conveniently arranged paraphrase.

F. H. REINSCH

University of California at Los Angeles

SPANISH

Advanced Spanish Review Grammar with Composition. By F. Courtney Tarr and Augusto Centeno. (F. S. Crofts and Company, 1933. xii + 321 pp.)

The aim of the book is to present "a thorough and systematic survey of Spanish grammar in a form flexible enough to be used in both elementary and advanced classes in grammar review and composition." Those who have used the *First Spanish Grammar* of Marden and Tarr will not be disappointed in the grammar under discussion, for it embodies the same independent and scholarly approach to the subject. The re-formulation of grammatical principles is extremely refreshing, and the aphoristic pithiness of the exposition will, to say the least, arrest and stimulate the attention of the student. The authors do not shrink from attacking the more arduous questions, nor do they hesitate to make well-considered innovations in the arrangement of their material, which they have selected with an eye upon living usage. Special commendation must be paid one feature of the exercises—viz., the grouping of sentences about verbs like *pasar*, *poder*, etc., to illustrate their idiomatic functions.

España en América: Segundas Lecturas. By Carlos Castillo and Colley F. Sparkman. (The University of Chicago Press, 1933. xi + 103 pp.)

A well-written and entertaining reader designed to serve as "a transition reading text that bridges the gap between simplified reading material and standard Spanish." As the title indicates, the twenty short chapters deal with perennially interesting aspects of Spain's colonizing enterprise in the New World, its vicissitudes, heroic figures, etc. The book is pleasingly printed and illustrated.

ERNEST H. TEMPLIN

University of California at Los Angeles

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